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ABSTRACT

Kaleidoscope is an innovative approach to an arts-based early childhood program, combining visual arts, music, dance and language arts. The program's principal goal is to promote the learning and development of low-income, inner-city children who are attending preschool and kindergarten. Kaleidoscope's three objectives are: (1) to provide children and their families with quality early childhood education; (2) to create and implement an arts-integrated curriculum in which concepts are introduced and reinforced across all arts and subject areas in order to integrate the child's daily experiences; and (3) to conduct field research on the impact of an arts-integrated preschool program on the cognitive and general development of low-income, inner city children. Some of the major recommendations resulting from the evaluation study include upgrading Kaleidoscope's physical environment, improving integration of the arts-based and early childhood program components, strengthening parent involvement, and modifying research inquiry to include a broader approach to program outcomes and processes. The report includes a separate technical appendix that provides a copy of the interview and focus group questions, an assessment profile for early childhood programs, standardized tests for children, and a questionnaire on parent-child interactions and the parent as a teacher. Contains 24 references. (AA)

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Kaleidoscope:
Profile of an Arts-Based Early Childhood Program

FINAL REPORT OF AN EVALUATION STUDY CONDUCTED BY:

Raymond C. Collins, Ph.D.,
Laura J. Colker, Ph.D., and
Carol E. Copple, Ph.D.

January 1994

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This study was conducted by Collins Management Consulting, Inc. (CMC) under contract with Settlement Music School. Margaret E. Griffin, Ph.D., Coordinator, Kaleidoscope Preschool Arts Enrichment Project, supervised the evaluation study on behalf of Settlement Music School. CMC is located at 301 Maple Avenue West, Suite 602, Vienna, VA 22180. Telephone (703) 938-6555.

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Executive Summary

This report summarizes an evaluation study of the Kaleidoscope Preschool Arts Enrichment Project conducted by Collins Management Consulting, Inc. (CMC). The evaluation team was composed of Raymond C. Collins, Ph.D., Laura J. Colker, Ph.D., and Carol E. Copple, Ph.D., who are co-authors of this report.

Kaleidoscope is an innovative approach to an arts-based early childhood program. The arts-integrated curriculum combines visual arts, music, dance and language arts. The program's principal goal is to promote the learning and development of low-income, inner-city children who are attending preschool and kindergarten. The child spends part of the day in a homeroom classroom, staffed by early childhood teachers, and part of the day in three studios, staffed by artist-teachers who specialize in art, dance and music.

CMC's evaluation was broad in scope and included a comprehensive analysis of program processes and a range of child and family outcomes. CMC also examined results of standardized tests of cognitive outcomes comparing Kaleidoscope participants with a similar group of children enrolled at nearby Southwark Day Care Center.

Key conclusions of the evaluation study were:

1. Kaleidoscope provided a high-quality, developmentally appropriate program. Kaleidoscope rated highly on the seven criteria CMC used for evaluating program quality, even though there was room for improvement in some areas, and despite serious problems related to the physical environment.

2. Kaleidoscope's arts program is well conceived and developmentally appropriate, though continuing efforts are needed in this area, particularly with regard to the role and training of the artist-teachers and integration of the arts-based program with the overall early childhood program.

3. Kaleidoscope children improved more than the Southwark children over a two-year period, as measured by two tests of cognitive and language functioning. Kaleidoscope appeared to reverse the typical pattern of low-income children showing declining standardized scores on tests of intellectual functioning over time.

4. Children who have participated in the Kaleidoscope program showed markedly higher levels of sociodramatic play, in contrast with a group of Southwark children. Kaleidoscope participants appeared to play more interactively, developed and more effectively sustained make-believe situations, used more language, elaborated their play to a greater extent, and engaged in social and practical problem solving.

5. Parents were uniformly enthusiastic in praising the benefits of Kaleidoscope for their child. Parents indicated that their children were well cared for during the day, were receiving a quality preschool education experience, and were being exposed to the arts at an early age.

Major study implications and recommendations were:

- Kaleidoscope's basic program design is sound and does not require major revision.

- Top priority should be given to upgrading Kaleidoscope's physical environment.

- Steps should be taken to improve integration of the arts-based and early childhood program components.

- Efforts should be made to strengthen parent involvement.

- Kaleidoscope's in-house research inquiry should be modified to include a broader approach to program outcomes and processes.

- The Kaleidoscope model holds considerable promise for replication, with the addition of recommended changes.

I. Introduction

Purpose of the Report

The purpose of this report is to convey the results of an evaluation of the Kaleidoscope Preschool Arts Enrichment Project. Kaleidoscope is a pilot program administered by Settlement Music School, located at 416 Queen Street, Philadelphia, PA 19147-3094, telephone (215) 336-0400. Kaleidoscope operates with funding provided by parent fees as well as support from Settlement Music School, Prints in Progress, ARA Services and the William Penn Foundation. The report describes the Kaleidoscope program, analyzes services being provided and assesses outcomes for children and families served.

The evaluation study was conducted by Collins Management Consulting, Inc. (CMC), located in Vienna, Virginia. The evaluation team was composed of Raymond C. Collins, Ph.D., Laura J. Colker, Ph.D., and Carol E. Copple, Ph.D., who are co-authors of this report.

Program Overview

Kaleidoscope is an arts-based early childhood education program. The program differs from most other preschool/kindergarten programs in the emphasis placed on incorporating music, dance and art into the basic curriculum. Another distinctive feature of the Kaleidoscope program is that each child spends part of the day in a homeroom classroom, staffed by early childhood teachers, and part of the day in three studios staffed by artist-teachers who specialize in art, dance and music.

Kaleidoscope serves approximately 60 children, two and one-half to six years old, in three preschool classrooms and one kindergarten room. The children and their families live in or near the Southwark housing project. Southwark is managed by the Philadelphia Housing Authority which cooperates in identifying families who might have an interest in participating in Kaleidoscope.

Kaleidoscope has three objectives, namely to:

1. Provide children and their families with quality early childhood education;
2. Create and implement an arts-integrated curriculum in which concepts are introduced and reinforced across all arts (visual art, music, dance, and language arts) and subject areas in order to integrate the child's daily experiences; and
3. Conduct field research on the impact of an arts-integrated preschool program on the cognitive and general development of low-income, inner-city children.

II. Purpose and Nature of the Evaluation

Purpose of the Evaluation

Three years after the beginning of Kaleidoscope, the Program Coordinator, the Executive Director of Settlement Music School, and the Board were agreed that it would be useful to have the program studied in-depth by an outside evaluation team. The purpose of an independent evaluation was twofold. First, findings would be used to guide the evolution of the Kaleidoscope program. Second, the evaluation would provide objective information on the quality and impact of Kaleidoscope for interested persons outside the program: parents, other schools that might be interested in adopting a similar approach if it were proven effective, early childhood researchers, educators in the arts, and funding organizations.

In contrast to the many early childhood models and innovative approaches that operate without any systematic evaluation, Kaleidoscope from its inception has collected child outcome data on program and comparison group children. From 1990 to 1993, two standardized measures of intellectual functioning, the *Kaufman Assessment Battery for Children* (K-ABC) and the *Peabody Picture Vocabulary Test* (PPVT) were used to assess children in the fall and spring of each year. The comparison group was made up of children participating in a separate child care center located in the Southwark housing project, with characteristics comparable to the participants in Kaleidoscope. These earlier research data have been analyzed and will be summarized as part of this evaluation report.

When Collins Management Consulting, Inc. (CMC) was invited to do an evaluation of the Kaleidoscope program, this task was defined as including: (1) examination of cognitive functioning data gathered from 1990 to 1993; and (2) designing an independent, on-site evaluation to provide a full picture of the Kaleidoscope program and its outcomes for children and families.

In the initial evaluation battery, only cognitive and language measures were included, as has been the case in most research on early childhood programs and interventions until recently. At the same time, the leadership and staff of the Kaleidoscope project believed that program participation influenced other areas of children's development, such as social development, creativity, the development of symbolic abilities, and imagination. Moreover, because the program also seeks to include parents as partners in their children's learning, positive effects on parents' self-esteem, aspirations for their children, or parenting skills might also be expected.

Methodology

With the above study purposes in mind, the evaluation team sought to analyze the impact of Kaleidoscope on children and families on a broader range of outcomes than had been examined heretofore. We also wanted to observe the program in action and to find out how it was perceived by the director (Kaleidoscope's Program Coordinator, Dr. Meg Griffin), the teachers, and the parents. Each classroom and arts studio was systematically observed, group and individual interviews were conducted with staff, and parents participated in focus groups. The observation instrument and the protocols for all interviews and focus groups are included in a separately bound Technical Appendix.

The specific instruments used and approach taken by the evaluators is discussed in detail in later sections of our report. In summary, highlights of the study methodology are as follows:

1. Interviews were conducted with the Kaleidoscope Program Coordinator (Margaret E. Griffin, Ph.D.) and 11 of her teaching staff. A focus group meeting was also held on June 23, 1993, with the teaching staff.

2. Two focus groups were held with parents of children participating in the Kaleidoscope program (May 12 and June 22).

3. The evaluation team observed all homerooms (Preschool 1, Preschool 2, Preschool 3 and Kindergarten) and the three artist studios (art, music and dance). The team used a standardized observation tool, *The Assessment Profile for Early Childhood Programs, Research Version* (Abbott-Shim & Sibley, 1992).

4. Kaleidoscope children were assessed in terms of their sociodramatic play as were a comparison group of children from the Southwark child care center. The team adapted procedures for observing sociodramatic play developed by Sara Smilansky (Smilansky and Shefatya, 1990).

5. A sample of Kaleidoscope parents were interviewed using an interview protocol, *Parent-Child Interactions and Parent as a Teacher*, adapted from previous instruments used with low-income families (RMC and Abt , 1993).

6. We examined the research results obtained by the Kaleidoscope researchers using the *Kaufman Assessment Battery for Children* (K-ABC) and the *Peabody Picture Vocabulary Test* (PPVT) to assess program and comparison group children from 1990 to 1993.

III. Quality of the Early Childhood Program

Is Kaleidoscope a high-quality, developmentally appropriate program?

The answer to this question is clearly at the heart of this evaluation effort. For if Kaleidoscope's operations conform to established standards of quality, we can assume that Kaleidoscope is serving participating children and families well. To answer this question, therefore, we will first consider the issue of quality in early childhood education programs and second we will examine aspects of quality that apply specifically to an arts-based early childhood program.

Defining Quality Early Childhood Education

Quality in early childhood education is directly linked to accepted theory and practice. A number of reports published within the last seven years summarize what is considered to be "standards of the profession." These include:

- *Developmentally Appropriate Practice in Early Childhood Programs Serving Children From Birth Through Age 8.* Sue Bredekamp (Ed.). National Association for the Education of Young Children (NAEYC), 1987.
- *Early Childhood Education and the Public Schools.* National Education Association, 1990.
- *Right From the Start: The Report of the NASBE Task Force on Early Childhood Education.* National Association of State Boards of Education, 1988.
- *Standards for Quality Programs for Young Children: Early Childhood Education and the Elementary School Principal.* National Association of Elementary School Principals, 1990.

Taken together, these reports of the major professional organizations concerned with the education of young children attempt to put forth a descriptive blueprint of what constitutes quality in early childhood education. Specifically, seven interrelated indicators or criteria of quality programming can be distilled from these reports (Koralek, Colker, & Dodge, *The What, Why, and How of High-Quality Early Childhood Education,* NAEYC, 1993, pp. 1-9.):

(1) The program is based on an understanding of child development, as described by theorists such as Piaget, Vygotsky and Howard Gardner among others. As such, the program can be considered to be developmentally appropriate. As defined by NAEYC, developmental appropriateness includes components of both age appropriateness and individual appropriateness. Age appropriateness takes into consideration the normal sequence of socio-emotional, physical, and cognitive growth typical of children within a given age range. Individual appropriateness recognizes that each child is unique, with his or her own growth time clock, learning styles and preferences for activities. Individual appropriateness also acknowledges the importance of family backgrounds and cultural values in children's development.

(2) The program is individualized to meet the needs of every child. Using developmental appropriateness as a guideline, quality early childhood programs strive to meet the developmental and interest needs of each child. This is done through a comprehensive approach involving observation of children, documentation of progress, parental conferences, and providing an environment that allows for child choice.

(3) The program's environment is safe, orderly, and filled with materials and equipment that will stimulate children. A safe, healthy environment is one which is free of hazards and which guarantees children will be well cared for and supervised at all times. Sanitary procedures for toileting and food service are employed; nutritious meals and snacks are provided in a warm, family style atmosphere that promotes social and self-help skills as well as good nutrition. An appropriate environment also includes a carefully arranged and well stocked inventory. Materials and toys are regularly expanded on or rotated to reflect children's evolving interests and needs.

(4) Children in programs are free to select materials and activities that are of interest to them. Quality early childhood programs are rooted in a philosophy that encourages children to develop independence and to view themselves as competent learners. This philosophy is implemented by storing toys and materials on low shelves that are picture-labeled, thus promoting their independent use by children. Child choice allows children to make decisions and to become responsible for their own learning. It also affords children an opportunity to share their ideas with other children and with the nurturing adults in their environment.

(5) Adults in programs respect children's needs and ideas. Thoughtful adult-child interactions are the hallmark of quality early childhood programs. Children need adults who guide their behavior in positive ways, who promote the development of their self-esteem, and who extend their learning through thought-provoking questioning, support, and meaningful praise.

(6) Parents in programs are respected and encouraged to fully participate. High quality early childhood programs recognize that parents have both a right and a responsibility to be involved in their children's education. When staff regard parents as partners, everyone benefits. Indicators of quality include greeting parents by name, talking with parents about the program and their child's progress, working with parents to resolve challenging behaviors, and inviting parents to participate in the classroom and at special events.

(7) Program staff members have specialized training in early childhood development and education. Quality programs are planned and implemented by people who are skilled and knowledgeable about caring for children in child care settings. These individuals have attended workshops, courses, and staff development programs and have read through practical resources. They have developed the skills and knowledge defined by the profession as essential to providing competent care and education.

Assessing Quality

In order to assess how effectively Kaleidoscope meets these above-noted indicators of quality, CMC has employed a combination of approaches. First and foremost, we have relied on a standardized observational tool, *The Assessment Profile for Early Childhood Programs, Research Version* (Abbott-Shim & Sibley, 1992). Each of the four homeroom classrooms was observed for a minimum of three hours by a member of the CMC team. Special classes that children in the homerooms attended during the observation period were also visited by the evaluators. For these classes, evaluators also used the Assessment Profile. However, because the observational instrument is designed to be used with traditional early childhood classrooms like Kaleidoscope's homerooms and not with classes of a special nature, the match between the instrument and the special classes was not always an appropriate one. Therefore, in reporting data gathered by the Assessment Profile, we have opted to separate the homeroom classes from the special arts classes. We will report data gathered on the special classes only when it seems appropriate to have used the instrument in this context.

Items that could not be directly observed in the homerooms (as per the interview protocol) were gathered by document review and/or staff interview. In addition, data relevant to quality were collected by both individual and group interviews. Each of the four head teachers, the four assistant teachers, the three artist/teachers, and the director were individually interviewed for a period ranging in time from 40 minutes to two hours. In addition, the teachers (including head teachers, assistant teachers, and artist/teachers) were interviewed as a group. Two focus group sessions of participating parents/grandparents were held to tap family expectations and feelings. One session was held at night, the other in the morning hours in order to accommodate parental schedules. No administrative staff from Kaleidoscope attended either the teacher or parent meetings so as to facilitate free flow of conversation.

The Abbott-Shim & Sibley observational tool was selected both because of its high correlation with developmentally appropriate practice (Abt Associates, 1992) and its recognized, widespread use in the field (Macro International, 1992). Observation is widely considered the best available means early childhood professionals have for assessing program quality. On this topic, Sue Bredekamp, Director of Professional Development for NAEYC, offered the following remarks at the Technical Research Conference on Classroom Observation sponsored by the Head Start Bureau on October 28, 1992:

> *Conventional wisdom in early childhood education holds that classroom observation is the most important mechanism for determining the quality of an early childhood program. When NAEYC, the nation's largest professional organization of early childhood education educators, developed a national accreditation system for early childhood centers and schools in the early 1980's, the strongest recommendation from the field was that the system be observation-based...The greatest potential strength of classroom observation is that it focuses on children's experiences in programs...When we have asked groups where is the quality in an early childhood program, the inevitable answer is that "quality" is in the interactions among the staff and children and in the appropriateness of the experiences. The most effective way to evaluate those dimensions of a program is to observe them.*

The Research Version of the Assessment Profile was developed from an earlier version of the instrument (1987) that represented a broad, comprehensive set of educational standards. Based on accumulated data from the use of this earlier instrument in research and extensive item analysis, the criteria with the strongest discriminating ability were selected and published for use in research. The Assessment Profile, Research Version, includes 87 criteria, organized into five learning scales: Learning Environment (17 criteria), Scheduling (15), Curriculum (22), Interacting (15), and Individualizing (18).

Criteria represent procedures, behaviors, and records that exemplify a set of standards for classroom practices. Criteria are treated as dichotomous variables that are scored either "Yes" -- observed, or "No" -- not observed or not observed to occur consistently. A copy of the instrument appears in the separately bound Technical Appendix to this report.

The Manual for the Assessment Profile reports data on the validity, reliability, scale correlations, and scoring procedures. Content validity has been established through review by "a wide range of early childhood professionals" and a cross reference with the ECERS (Early Childhood Environment Rating Scale, Clifford & Harms, 1980); a significant overall correlation was found (r=.74, p=.0000). Cronbach's Alpha reliability coefficients on the scales of the Assessment Profile range from .79 to .97. The Item Response Theory reliability coefficients range from .83 to .91.

The observational data from the Assessment Profile were used primarily in assessing Kaleidoscope's ability to individualize, in analyzing the physical environment, in substantiating the presence of child choice, in examining adult-child interactions, and in reporting parent-program interactions.

As noted earlier, we have opted to complement these data with individual and group interviews of the "key" Kaleidoscope players. It is our feeling that the interview process provides contextual understanding for what has been gathered through objective observation. Moreover, the interviews enable us to better address two of the key components of quality early childhood education that are not readily discernible through directed observation, namely the theoretical underpinnings of the program and staff qualifications and development.

Criterion #1: The program is based on an understanding of child development.

The majority of data needed to assess this criterion came from interviews with the program director and the teachers, along with consideration of their educational background and experience. Verification for what was told in interviews was obtained through those items in the Assessment Profile that focused on developmentally appropriate practices (e.g., scheduling and curriculum).

Kaleidoscope, as already described, uses an arts-based approach to early childhood education. While Kaleidoscope is undertaking an innovative implementation of arts-based education, the concept of arts education is certainly an old, established one. As Dee Dickinson notes in the IBM-commissioned report (1990), *Some Positive Trends In Learning For A Rapidly Changing World*, "The arts have been powerful forms of learning since the beginning of mankind. Every civilization has used memorable visual symbols and stirring songs and eloquent poetry..." Kaleidoscope's director puts it this way: "Historically, the arts have been the leveling ground where people from different backgrounds come together and find understanding."

Arts-based curricula allow children to express their feelings and ideas in creative ways, which, according to Dickinson, "make any learning experience more memorable." In *Multiple Intelligences* (1993), Gardner makes the point that when schools limit their symbol systems to words and numbers, students, accordingly, become limited in their understanding, communication and self-expression.

Those schools (at all educational levels), as described in *Multiple Intelligences*, that have integrated the visual and performing arts into their basic curricula have observed increased student success on a variety of measures, including test scores, use of higher order thinking skills, student promotion, dropout rates, student and teacher attitudes, disciplinary measures, and parental satisfaction. As Dickinson summarizes, "Educators are finding that a full arts program does not take away from other basic subjects, but enhances them."

Probably the most successful and well known model of a preschool curriculum with a strong emphasis on the arts is that of Reggio Emilia (Italy), which first began operation in 1963 and now runs some 34 schools for children ages birth to six. In its theoretical approach, Reggio Emilia draws on the work of Dewey, Hawkins, Freire, Vygotsky, Bruner, Piaget, Bronfenbrenner and Gardner, among others. Consistent with Gardner's belief in multiple intelligences, the Reggio Emilia philosophy facilitates "children's development in all their 'hundred languages', a term chosen to point out the hundreds of ways children have of expressing themselves both verbal and nonverbal."

The Kaleidoscope program, as described by its director, is an arts-based integrated curriculum designed to serve the low-income families in the Settlement Music School's immediate neighborhood. As in the Reggio Emilia model, there are homeroom teachers and special artist/teachers. The homeroom teachers are responsible for the language arts component of the arts curriculum, which represents one-fourth of Kaleidoscope's program. The artist/teachers provide professional development in the visual, musical, and dance arts. Kaleidoscope was designed to "provide the children with a place where they can be little children."

The head teachers define Kaleidoscope's goals in the following ways:

- *We want children to feel comfortable, at ease, safe. We strive to get them to listen to and accept each other. If they do something wrong, we tell them why. We do evaluations to see where each child is.*

- *We want the children to feel valued, unique in who they are and that they are self-directed in their learning.*

- *The most important thing is for kids to be problem-solvers, to experiment, to change the environment, to be critical thinkers and be autonomous.*

- *Our goals are to develop children's self-esteem, thinking and problem-solving skills, and make them feel successful -- i.e., when they leave here they will do well in school.*

The artist/teachers specified these goals for their work with the Kaleidoscope children:

- *My goals are for children to grow and change, to take risks, and to feel comfortable trying something new.*

- *I would like children to learn to follow directions, to develop listening skills, develop creative minds, and work together as a group.*

- *I would like that when the children leave, they have self-reliance.*

These same goals of self-confidence and self-esteem were echoed by the assistant teachers and by the group of teachers as a whole. In the focus group session for all teachers, participants defined the key qualities of any good early childhood program as the development of independent learners, the use of developmentally appropriate practices, and putting the needs of children first. Kaleidoscope teachers felt their program differed from other quality programs in that they serve the total child's needs for social, physical and mental expression. Children's free expression and freedom to explore were reported to be hallmark's of Kaleidoscope's philosophy.

The director stated that Kaleidoscope's goals are articulated differently from other high quality early childhood programs in that it is an arts-based program using a curriculum that is teacher-evolved. She also noted that unlike most programs serving low-income families, Kaleidoscope is in a position to be financially competitive enough to be able to attract qualified staff who want to work in an alternative setting.

The director of the program describes Kaleidoscope's "evolving" curriculum as being fluid in nature -- continually being reviewed and updated by staff every eight weeks. Concepts such as changes (of seasons, of colors, and of shapes, for example) or patterns (letters, hand, foot, shoe, steady beat in music, dance steps, math problems) are used as themes that last for several weeks, beginning at the simplest level and moving to the more complex. While the entire staff meets monthly to reflect on the curriculum, as of the current school year, the artist/teachers now work weekly with the head teachers on incorporating the curricular concepts into projects planned for art, music, and dance.

While all of the eleven teachers interviewed were enthusiastic in their support of Kaleidoscope's innovative approach (one head teacher commented, "Curriculum-wise, I've learned more from [the director] than from four years of college.") most reported finding it a challenge to implement, citing difficulties in moving away from traditional subject-based themes to the more sophisticated concept-based approach. Problems relating to coordination and scheduling were also singled out. The most frequently cited barrier to implementation of the curriculum by both the director and the head teachers and one of the assistant teachers was the artist/teachers' lack of an early childhood background. One of the artist/teachers agreed that this lack of formal training made it difficult to know how to translate developmental concepts into one's specialty area. Another comment offered by one of the artist/teachers centered on the inconsistencies in the homeroom teachers' roles while sitting in on the artist/teacher's classes; in some cases homeroom teachers were viewed as a supportive influence, in other instances they were perceived as undermining the artist/teacher's authority.

Specific comments made by teachers regarding the curriculum and its implementation are these:

- *An arts-based program seems so natural -- it reaches all children. It's especially beneficial for our kids. It eases the transition from chaos to school.*
- *You have to know your children to implement the curriculum.*
- *At first Kaleidoscope's conceptual framework was difficult to grasp.*
- *The curriculum allows us to improvise.*
- *One of the biggest problems is coordinating with the artist/teachers...Coordination is not existent.*
- *There's not always enough coordination. Sometimes it's hard. Sometimes it's strained.*
- *When we work on the curriculum, too much time is wasted in extraneous matters, e.g., 'What did you have to eat today?' Planning is incomplete; points are not well developed. The discussion is not serious enough. The curriculum is based on the homeroom teacher's ideas and [the artist/teachers] are put in a position of having to come up with ideas.*

Since the goals and philosophy of an early childhood program support the provision of a developmentally appropriate curriculum for children, the implementation of Kaleidoscope's philosophy into curricular practice can also be tracked on a number of specific items on the Assessment Profile. The following curricular-related observations were made:

a. Balance of child-directed and teacher-directed activities

Twelve items under the Assessment Profile address the variety of the schedule and classroom activities. Of the four homerooms observed, eleven of the twelve items were observed in each classroom, covering such things as daily time in which the teacher works with all children, daily time in which the teacher works with small groups of children, and daily time in which the teacher works with the full group. The only item not observed in any of the homerooms was scheduled outdoor time. For the special arts classes, only full group activities were observed.

These observations were confirmed by the teachers who were asked to estimate the amount of classroom time that is spent on child-initiated versus teacher-initiated activities. Three of the head teachers estimated that in their homerooms, there is a 50-50 balance between teacher-directed and child-initiated activities; the fourth head teacher put the child initiated figure at 80-90%. All homeroom teachers agreed that time in the arts classes was nearly entirely spent in teacher-directed activities.

The artist/teachers likewise confirmed that their programs are clearly lesson oriented. While all of them felt that they would like to have more child-directed activities, they felt that the present structure of the curriculum as well as the need to use small, shared spaces worked against this happening.

b. Use of alternative teaching strategies

The Assessment Profile gathers data on seven standards related to teaching strategies, covering such things as breaking down activities into small steps, the use of open-ended questioning, and active encouragement of children's participation. In two of the classrooms, all items were observed. In a third classroom, six of the seven component items were observed; in the fourth classroom five items were observed. In two of the classrooms children were not observed working on mastering skills following teacher led activities. In one of the classrooms, the teachers were not observed breaking down activities into small steps that the children could follow.

The artist/teachers were observed doing only three of the seven items: giving directions in clear terms, actively encouraging children to participate, and asking open-ended/problem solving questions. The nature of the special classes did not lend themselves well to observation of the other indicators of quality included in this section such as follow-up by child-directed activities or engagement in language activities.

c. Children guiding own learning

Six data items are gathered in this area of the Assessment Profile. Of the four homerooms, in one classroom all items were observed, in two classrooms five items were observed, and in one classroom four items were observed. Unobserved items included the spontaneous incorporation of children's ideas into discussions, children being allowed to choose a new activity upon completion of a teacher-led one, and the teacher inviting children to solve problems.

Again, these items were not observed to occur in the arts classes, with the exception of one music class in which the children's ideas were incorporated into discussions.

d. Child assessment used for planning

The Assessment Profile collects data on five related criteria. In two of the four classrooms, all five items were observed or reported. In the two other classrooms, four items were either observed or reported. Those items not observed were related to children evaluating their own work and the use of assessed skills for grouping children.

This area of the Assessment Profile was not applicable to the arts classes.

Summary of Criterion #1

In examining the first criterion of a quality program, Kaleidoscope stands up well. In its statement of goals and philosophy, the program is entrenched in sound child development theory as evidenced by its curriculum. The Kaleidoscope curriculum is well articulated and supported by staff. Indeed, it is dynamic in nature, continually being refined by staff.

Observational data show that in the homerooms there is evidence that the curriculum is being successfully implemented. Developmentally appropriate practices related to scheduling, curriculum and individualization are in place.

Observational data, however, show that the curriculum is being less successfully implemented in the special arts classes. This conclusion was confirmed by interview data. Problems related to ineffective coordination, a lack of appropriate training of the artist/teachers in early childhood education, and insufficient, shared space were offered as possible reasons for the less effective implementation of the curriculum in the arts classes.

Criterion #2: The program is individualized to meet the needs of every child.

This issue was directly assessed by both the individual interviews and the observational exercise. In interviews, the head teachers offered these responses as to how they go about individualizing the Kaleidoscope curriculum:

- *We use evaluations to see where each child is. Free choice time is used differently by each child.*
- *We individualize by knowing each child, by observing his or her personal style and providing intervention for those who need it.*
- *We individualize by changing the environment. When children have free choice time, we try to direct children to particular activities that are at their own level.*
- *For reading readiness, we check to see who is ready to move on. If a child's at risk, the head teacher or the director works with the child. Advanced children do plays, tell stories, do computing problems (although the computers are too old to have much usable software).*

In conversations with head teachers to probe as to how they evaluated children in order to individualize, the teachers noted that in the past they had depended on their own observations. This past year, though, they were making use of the Learning Accomplishment Profile (LAP) (Sanford & Zelman, Chapel Hill Training-Outreach Project, 1981). While recognizing the utility of this approach, two of the four homeroom teachers initiated conversations on the cumbersomeness of this instrument and their desire to go back to the old, informal way. According to these teachers the results were the same and the burden on the teacher was far less when observations were the basis for decision making.

Assistant teachers reported individualizing by working one-on-one with children, following up on special interests, planning with the head teacher, and using the LAP as a basis for working on skills.

The artist/teachers also reported individualizing, even though the majority of what they do centers on group lessons. As the dance teacher described it, she is able to individualize by "giving them different ways to try things. There is no right or wrong way. Everyone moves at his own pace."

Teachers were also asked to comment on how they individualize for children with special needs or talents. For children with special needs, teachers reported that they first observed children for problems, using both the LAP and their own anecdotal observational notes. If they suspect a problem, they report it to the director who has the child tested. If a problem is uncovered, the child is referred for remedial help (e.g., children with speech problems are referred to the hospital for speech therapy; children with emotional problems work one-on-one with the director once or twice a week). Teachers work one-on one with the children to correct problems. Parents are informed of what is going on and involved to the extent staff believe their help is useful to the child. While the teachers felt that the process was effective, during the group interview of teachers it became clear that many of the teachers found the psychology interns who tested the children to be too judgmental, unhelpful and even problematic. They also felt that the relationship of the interns to the teachers was not well enough defined; teamwork was clearly missing in this area.

For children with special talents, no specific procedures were implemented for individualizing. The artist/teachers reported that when they found a child with special talent, they would talk with the child's parents about taking lessons. One artist/teacher reported researching programs that the children's parents could afford. The director related obtaining a Kaleidoscope scholarship for a child who was a talented dancer. Two of the artist/teachers and the director reported using talented children to serve as peer mentors for the other children.

Homeroom teachers reported individualizing for talented children the same way they did for all of the children -- by steering them to activities and materials that were appropriate to their skills and interests.

The Assessment Profile has an entire section devoted to the assessment of individualization in the classroom. In all, some 18 standards are assessed. In addition to the five criteria discussed earlier relevant to the use of assessment in curriculum planning, items in this section cover the systematic assessment of children, a system for identifying special needs, accommodation of children with special needs, and parent conferences for each individual child.

Of the remaining 13 standards, three of the homerooms were observed to meet all of the standards. In the other homeroom, 11 of the 13 standards were met. In this homeroom the head teacher reported that though she tried to keep up, she was unable to maintain children's portfolios that were current within one week. This same teacher reported using the LAP only once during the school year, rather than the two times required by the Assessment Profile for compliance.

Summary of Criterion #2

In the area of individualization, Kaleidoscope is succeeding well. Through training, procedures, and philosophy, staff have made individualization a key component of the Kaleidoscope approach. Problems in this area that did surface were related to the role of the psychology interns and the use of the LAP. Two of the four head teachers expressed displeasure with the LAP as an assessment tool.

Criterion #3: The program's environment is safe, orderly, and filled with materials and equipment that will stimulate children.

This criterion of program quality will be addressed in two parts: (a) the physical environment itself; and (b) the appropriateness and display of materials in the environment.

a. Physical environment

In recent years, growing attention has been paid to the physical environment in early childhood programs as a major factor influencing program quality. Considerable progress has been made in identifying key features of developmentally appropriate facilities and developing tools to monitor quality and safety in early childhood centers administered by Head Start and other programs (Collins, In press). The basic principle is that responsive environments must support and encourage program experiences that are age-appropriate and individually appropriate for each child, that promote staff-child interaction, and that insure the child's health and safety.

Kaleidoscope operates within the facility occupied by the Settlement Music School at 416 Queen Street. While some modifications have been made, the rooms were never designed to meet the needs of an early childhood program. Moreover, Kaleidoscope must share space in many rooms with other programs of the Settlement Music School that are oriented to adults and older children (for example, shared space is a problem in the kindergarten and the arts classes).

Kaleidoscope's physical environment is assessed in this section of our report using 10 major features that characterize developmentally appropriate facilities (Collins, In press). These major features and associated quality indicators are summarized in the chart on the next page. On some of the features Kaleidoscope rates fairly well, although, as discussed more fully in other sections of this chapter, this is a credit to the efforts of a competent and dedicated staff and occurs in spite of, rather than because of, the physical environment itself.

(1) Center setting encourages staff-child interactions

While appropriate interactions between staff and the children typify the Kaleidoscope program, the environment is a barrier, rather than a support, to that critical aspect of a developmentally appropriate program. As noted in other sections, teachers have to exercise considerable ingenuity to organize one-to-one, small group and large group activities given the space constraints, particularly in homerooms. Such strategies as using closets for reading groups would not be necessary if homeroom classroom space were satisfactory. It is difficult to greet children upon arrival and departure, and parents (or grandparents) must bring the children up several flights of stairs.

(2) Environment supports a developmentally appropriate curriculum

In the homerooms, there is insufficient space to establish centers, such as art and computer centers, that can be left in place. The need to share space in the artist/teacher rooms similarly places constraints on activities that can take place. There is limited play space, either indoors or outdoors.

(3) Classrooms are large enough

Preschool rooms should have at least 35 square feet per child (preferably 50 sq. ft. per child). Kaleidoscope's rooms do not consistently meet that standard. In some instances, lack of space is a significant barrier to program quality.

(4) The setting facilitates child independence and self-help skills

There are few places for children to go for quiet play alone; some children were observed using the closet for this purpose, which is a less than optimal choice. In some classrooms, toys, equipment and books had to be stored or were provided to the children by teachers and were not readily accessible to children for their own independent selection and use.

(5) The environment is suitable for children with special needs

Kaleidoscope serves comparatively few children with diagnosed special needs. The setting is not conducive to the mainstreaming of children with severe disabilities. It is questionable whether the center conforms to the requirements of the American with Disabilities Act (ADA). In any future renovation, a careful analysis of ADA requirements should be given high priority.

Developmentally Appropriate Facilities

MAJOR FEATURES	QUALITY INDICATORS
1. The center setting encourages appropriate interactions between the staff and the children.	• The center layout makes it easy to greet children upon arrival and departure. • The classroom is child-centered, with space for one-to-one, small group and large group activities.
2. The classroom environment supports a developmentally appropriate curriculum.	• Space layout, equipment, and materials support learning opportunities (for example, block corner, sand and water tables, dress-up and dramatic play areas, easels/art area, science and woodworking, book corner, and computer center are readily accessible to children). • While small group, teacher-initiated activities are taking place, there are centers and choices for child-initiated, self-selected activities. • Equipment and space are available to enable children to engage in small motor and gross motor physical activities (including running, jumping, and balancing).
3. The classrooms are large enough for the number of children enrolled.	• Centers should have at least 35 square feet of usable space per child (many prefer 50 sq. ft.).
4. The setting facilitates children developing independence and self-help skills.	• The children have a convenient place to hang up their coats and cubbies to keep their belongings. • Classroom furniture is child-sized. • Toilets, drinking water, hand-washing, and tooth brushing facilities are child-sized and accessible to children. Mirrors should be at the child's height. • There are spaces for children to go for quiet play alone.
5. The physical environment is suitable for children with special needs.	• The center meets the requirements of the Americans with Disabilities Act. • The setting promotes mainstreaming of children with disabilities as well as being individualized in response to special needs.
6. Space arrangements are flexible.	• Children are able to rearrange space for their own activities. • Space is organized to enable children to move freely from area to area without disruptions. • Space is provided for children's art work and projects, with displays at child's eye level.
7. The classroom environment promotes child learning.	• Sound absorbing materials are used. • Indoor space arrangements separate quiet and active areas. • There is adequate lighting. • There are soft elements in the environment (carpets, couches, stuffed chairs, and pillows).
8. Children are under staff supervision and guidance at all times.	• Center design, including windows, doors, bathrooms, classroom areas, and storage areas, permits children to be seen at all times. • Indoor-outdoor design and access should facilitate continuous supervision by adults.
9. The outdoor playground is child-centered.	• There should be a minimum of 75 square feet per child of usable outdoor play space (many prefer 100 sq. ft.). • A variety of surfaces and equipment encourage alternate types of play (wheel toys, slides, swings, kick ball and sand play). • There is cushioning under climbing equipment. • There are both shady and sunny areas. • The playground is fenced in and protected. • The playground is in close proximity to the center.
10. Facilities are safe, healthy and sanitary for children.	• Intercoms or other security devices are installed at center entrance to insure that all visitors are authorized. • State and local licensing requirements are met. • Guidance regarding safety, health and sanitation set forth in this Manual is followed. • Classroom and playground layouts permit children to move about easily and play safely.

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(6) Space arrangements are flexible

The physical setting in the homerooms puts severe constraints on how children can rearrange space for their own activities. Children are not able to move freely from homeroom to artist/teacher rooms, and often have to climb up or down several flights of stairs. Transition is an important element of an early childhood program (for example, children getting ready to leave the room and moving from room to room or activity to activity within the room), and transitions are exceedingly problematic and time-consuming in the Kaleidoscope facility. Children spend a large portion of their time during the week simply moving from homeroom to artist/teacher studio and returning. Concern over this situation had prompted a few teachers to suggest, particularly for the youngest children, that the children spend more time in homerooms and forego some time in the artist/teacher rooms.

(7) Environment promotes child learning

Thanks largely to the efforts of the teaching staff, they are usually able to overcome the limitations of the physical setting to carry out a quality program that facilitates children's learning and development.

(8) Children are under staff supervision and guidance at all times

Bathrooms are inaccessible. Poor facilities design, coupled with the lack of viewing panels and windows, precludes staff from observing children at all times, particularly in the bathrooms. These arrangements are contrary to guidance regarding child abuse prevention. No child should be left alone unsupervised. No adult should be left alone with a child or children without adequate provisions for observation or supervision by another adult.

(9) Outdoor playground is child-centered

The absence of a suitable outdoor playground is a major weakness of the Kaleidoscope program. There should be a developmentally appropriate playground readily accessible to the classrooms. The playground should provide a minimum of 75 square feet per child of usable outdoor play space (preferably 100 sq. ft.). At present, children have limited and unsatisfactory play space both outdoors and indoors.

(10) Facilities are safe, healthy and sanitary

The physical facility is an old building that probably would not meet safety and health codes for a Head Start or child care center. Heaters are exposed. There are roaches in the kitchen. The stairs, which children have to climb several times a day, are particularly unsafe. Children are able to stick their heads through metal staircase railings. Children could crawl over the unprotected railings and fall several stories. Only luck and the vigilance of staff have prevented a tragic accident from occurring up to this point in time. Children are not able to move about easily or to play safely.

Staff Comments

Staff themselves were highly critical of the physical environment. The director was concerned that the layout impacted negatively on the curriculum. She felt that by having to spend so much time going up and down steps, children experience too much time in transition. Ideally, the director described this set-up: "I would like all rooms on one floor. Certainly we wouldn't have the dance studio in the basement. Room sharing is difficult...I would like to keep the Kaleidoscope building in this location because it's convenient to the families. I like being next to the music school. We could design Kaleidoscope to be more of a lab school. That would facilitate teacher training and encourage numerous outside observers. We would like a larger homeroom. We would like an outdoor playground."

Teachers were even more vocal in their displeasure with the physical environment. At the focus group meeting for all teachers, these comments were elicited when the group was asked to comment on the facilities:

- *We need a play space.*
- *The heater takes up the whole wall.*
- *Too much wall space is lost.*
- *The children's work gets damaged [because of having to use shared space].*

In responding to the open-ended interview question, "What are [Kaleidoscope's] weaknesses, if any?" seven of the eleven faculty members singled out the facility. Reflective of their feelings were these two comments:

- *The building is not appropriate for an early childhood program. There are problems in getting parents to come up to the third floor. Sometimes we have to send a child alone to meet his grandmother who has come to pick him up.*
- *The walls are depressing -- badly in need of paint. The [dance] floor is concrete which affects necks, shins, and knees. It may even be medically unsafe. It's musty. The ceiling is falling. Bathrooms are gloomy and dirty. Sanitation is a concern.*

Staff comments are not always authoritative. The Director has noted, for example, that the dance floor is "not concrete -- it is suspended plywood covered with linoleum -- not medically unsafe."

In the Research Version, the Assessment Profile does not directly address classroom safety and health issues. (The Training Version does address these topics.) This is because, according to Martha Abbott-Shim, the instrument's developer, physical safety and health concerns are considered to be prerequisites to quality.

Summary of Criterion #3a

If, as Abbott-Shim has said, safety and health issues are a prerequisite to quality programming, this is one area in which Kaleidoscope needs to take a serious look at itself. The 80-year-old facility which houses the Kaleidoscope program carries with it a sense of history and is not without its charms; however, as one teacher commented, it is simply not appropriate for an early childhood program. The many obvious safety violations lead observers to the conclusion that here is an accident waiting to happen. The fact that so much high quality programming takes place in a facility that is not designed for teaching young children is testimony to the skills and creativity of Kaleidoscope's staff. One can only imagine how good things might be if teachers were in an environment that supported their actions.

It should be understood that the majority of persons using the physical plant are older children and adults, and the physical facility may be adequate or safe for such users (this issue was not addressed in CMC's evaluation). However, the facility is clearly inadequate for preschoolers. Opportunities for upgrades of the physical plant should be capitalized upon during the review of annual funding priorities or as other resources become available.

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b. Appropriateness and display of materials

Data concerning this standard were gathered solely through the Assessment Profile; an entire section of the Profile is devoted to this topic. Ten standards relevant to classroom materials are assessed. In addition, five items are devoted to the arrangement and display of materials and two items to the classroom's ability to reflect children as individuals.

The arts classrooms were not observed because the observation instrument does not lend itself to observations of special function classrooms.

(1) Classroom materials

The ten items in the section on classroom materials ask the observer to count the different types of materials that are accessible to children to support their small muscle growth, self-help skills, experiences in dramatic play, science, math, language, nutrition, multicultural understanding, and exposure to the printed word.

In two of the four classrooms, the minimum standards for quality in all ten areas were either met or exceeded. In a third classroom, the only interest area in which there were not sufficient materials accessible to children was art. Here, of course, the children's art experiences are supplemented with special art classes. In the fourth classroom, materials were likewise lacking in art but also in nutrition and health. Kaleidoscope classrooms were especially well stocked with appropriate materials for science, dramatic play, and math experiences.

(2) Display of materials

In two of the classrooms all five standards for quality were met. In the other two classrooms, three of the five standards were met. In these latter two classrooms, labeling was a problem. In one of these classrooms materials were disorganized and in the other materials were not all accessible to children without adult assistance. In all four of the classrooms, displaying materials in an organized attractive way was a challenge brought on by the very limited classroom space available. In one classroom, closet space was used to create a mini-reading center; other classrooms routinely used closets for storing the children's materials.

(3) Reflection of children in the classroom

The two items in this section focus on displays of children's art and places in the environment where children can work alone. In all four classrooms, both of these standards were met.

Summary of Criterion #3b

In terms of the presence of materials and equipment that stimulate children's growth and development, the Kaleidoscope homerooms received excellent ratings. Materials were present for all requisite interest and skill areas with the exception of nutrition-related materials in one classroom, and art materials in two of the classrooms. While the appropriate display of materials was difficult for teachers given the physical constraints of the classrooms, half of the teachers managed to achieve remarkably good results in this area. All of the classrooms reflected the children's individuality.

Criterion #4: Children in the program are free to select materials and activities that are of interest to them.

This standard for quality has already been addressed through discussions of the preceding criteria. According to teacher self-reports in interviews, children spend a minimum of half of their activity time in their homeroom classes engaged in child choice. This is consistent with the teachers' expressed belief that one of the prime goals of Kaleidoscope is to produce self-reliant children who are independent thinkers.

Observational data collected using the Assessment Profile confirmed that teachers were trying to arrange their rooms to promote the independent use of materials. This was, however, a serious challenge for teachers, due to the physical limitations posed by the small classrooms. In two of the homeroom classrooms, all five standards for quality singled out by the Assessment Profile were met. In the other two homeroom classrooms, three of the five standards were met.

In the section of the Assessment Profile on Scheduling, Item B4 specifically asks observers to look for this standard: "At least one hour, cumulatively, for children to choose and guide their own activities." In all four homeroom classrooms observed, teachers either met or exceeded this standard.

Kaleidoscope's belief in the importance of child choice is less successfully realized in the arts classes. Here, both the homeroom teachers and the artist/teachers acknowledge that very little child choice occurs. All staff, however, when probed about this topic during their individual interviews, stated that they would like to reverse this situation and see the arts classes become more child-directed. Barriers to achieving this put forth by teachers in individual and group interviews included difficulty in translating the curriculum into arts-related activities, insufficient training, planning and coordination in how to achieve this, limited space and the need to use shared space.

Summary of Criterion #4

Kaleidoscope staff are in full agreement with the philosophy underlying this tenet of quality programming. In the homeroom classes, child choice is clearly and effectively embedded in the daily schedule. However, child choice is all but missing from the arts classes. While all program staff lament the reliance of the arts classes on teacher-directed group projects, the problem remains unaddressed.

Criterion #5: Adults in the program respect children's needs and ideas.

Kaleidoscope's very philosophy echoes the need to put children first. In the interview with the director, she expressed Kaleidoscope's viewpoint this way:

> *All teachers should be very flexible with the children. When there's been a shooting, nothing is more important than helping children to deal with the incident. The children are more important than the curriculum. Teachers need a good sense of humor. They should provide good role models of adult language and behavior. They should be a team and respect each other... All teachers should respect the child, have knowledge of the child, behave with great kindness, and have an understanding that these children come from 'hell.'*

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Teachers related similar sentiments in their interviews:

- *The kids come first. There are petty squabbles, but everyone's here for the kids and each other.*
- *This is a unique program and I'm very proud to be a part of it... These children come from troublesome homes where they don't get much attention...A lot of children are initially shy and don't have much confidence. We try to change all that.*
- *Everybody works together for the children. It sounds ideal, but it's the truth.*
- *[Kaleidoscope is] more than just a preschool. The children's work has been shown in a gallery. It builds staff and children's self-respect.*
- *[The children] really need us. Sometimes all they want is a little hug.*
- *The strength of the Kaleidoscope program is its diverse staff. Everybody's oriented to working with kids. Everybody is friendly, accepted. The staff is here for the kids. Kaleidoscope is part of the community.*

The translation of a respectful, child-oriented approach is best observed through examining adult-child interactions. The Assessment Profile devotes an entire section to this topic. Fifteen standards regarding the teachers' initiation of positive physical and verbal interactions, responsiveness to children, and behavior management approach are provided.

a. Initiation of positive interactions

Four standards regarding positive teacher-child interactions are included in this part of the Assessment Profile. These standards focus on both verbal and nonverbal communication. In each of the four homerooms observed, all four standards were observed. Homeroom teachers frequently hugged children, engaged them in conversation, and laughed with them. Smiles and warmth were apparent in each of the homerooms.

In the arts classes, positive interactions were present, but not to the extent evident in the homeroom classes. In several of the art and music classes observed, the teachers did not engage the children in conversation. From interviews with these arts teachers, this behavior was attributed to the fact that they were frequently uncomfortable in the presence of the attending head or assistant teacher. Indeed, observations confirmed that the art teacher was more demonstrative of positive interactions toward the children when the homeroom assistant teacher was out of the classroom.

b. Responsiveness to children

The Assessment Profile examines three indicators of quality related to this subject. Again, in all four homerooms, these standards were observed. Children's statements and feelings were routinely acknowledged and treated as valid by the homeroom teachers. In the arts classes, these standards were likewise met by the artist/teachers. While the artist/teachers may have had some difficulty in initiating positive interactions with children, they were nonetheless consistent in responding positively to the children's needs.

c. Positive guidance

Five items relevant to the use of positive guidance are collected by the Assessment Profile. In two of the homeroom classrooms, all five standards were observed. In the other two homerooms, four items were observed. Here, instead of stating the consequences of an undesirable behavior, the teachers chose to ignore the undesirable behaviors. Since this approach also employed the use of positive guidance, it can be concluded that the spirit of the standards was met by all of the homeroom teachers. Effective use of words, tone of voice, and individual attention proved to be particularly effective guidance tools.

In the arts classes, guidance techniques were not as clear-cut nor as effectively employed. The presence of the homeroom teachers sometimes diluted the authority of the artist/teacher. In one of the arts classes, behavior was consistently controlled by verbal and nonverbal cues such as lifting one's fingers to the lips and going "Shhh."

d. Involvement of children

The Assessment Profile also examines the classroom climate, looking at indicators such as smiling, cooperation, and the active participation of children. Again, all of these standards for quality were readily observed in the homeroom classes. Smiling and cooperative behaviors were likewise observed in the arts classrooms. Children were also observed handling materials, but this was in response to teacher directions.

Summary of Criterion #5

If, as asserted by NAEYC and other groups and individuals concerned with the quality of early childhood programs, the essence of quality is in the interactions between adults and children, Kaleidoscope's homerooms are standouts. As evidenced by the observations, homeroom teachers are skillful at interacting with children and managing their behavior. The teachers have truly put their philosophy into action. They not only say that they are respectful and supportive of children, they are in both deed and action respectful and supportive.

While the artist/teachers espouse the same child-focused philosophy, they were not uniformly observed to be as skillful in translating their goals into action. Still, the artist/teachers consistently responded to the children in positive ways.

Criterion #6: Parents in the program are respected and encouraged to participate in the program.

The embodiment of this standard in Kaleidoscope's programming philosophy was examined from two points-of-view: that of the staff and that of the parents.

a. Staff perceptions

In both individual and group interviews, staff were asked to comment on their interactions with parents. The head teachers were largely consistent in their estimates of parents reached, how they involved parents, and the extent to which they were pleased with the current set-up. Among the comments provided by head teachers in their individual interviews in response to being questioned about their interactions with parents were these comments:

- *It's pretty good. More than half (10 out of 18) of the parents came in for conferences. One parent comes in to help. Another did water color and played the guitar. Eight of the 18 parents are working, which makes interaction difficult. [I'm] happy with the interaction [I've] got, but would like to get the non-involved parents involved. [Unfortunately, I] never see these parents as they send their children in with other people or come in during circle time when I can't talk to them.*

- *Some of our parents "sub" for us; two of my parents are on the substitute list. Two of my moms come in the morning and stay for about a half hour -- they're a big help. [This year I] broke a big barrier -- there's more trust. This was the best year.*

- *[I] report to the parents on what the children have done. [I see] approximately 70% of the children's parents. Parents come on field trips and attend special events. There are currently no parent volunteers -- but [I'm] not sure that I want them. There's probably not enough parent interaction, but this is not a major priority because I can do more with the kids than the parents.*

- *[I have] positive interactions with the parents. [We're] really there for the kids and parents accept that. [I'm] comfortable with the way it is. [The] room's small; [it] can get claustrophobic with adults. [But I do] like the door being open.*

The assistant teachers were somewhat more varied in their perceptions of parent involvement. The following were their assessments of parent involvement:

- *[There's] enough interaction. [I see]them most every morning and evening. [I] get along well with them. They make it a point to stay, look around the room or come early and sit in. The parents call us. They feel safe with us. They come to the meetings. [We] have good relations with the parents.*

- *Parents and [the] school are not really connecting. [It's] very casual--they mostly drop the kids off and go. [I] would like to have more...maybe invite them to concerts, although [the director] said they wouldn't be interested. The parents don't talk to us about their problems.*

- *[I] have good rapport with parents. They come and talk with me. Early in the year some parents were not comfortable with a male teacher. Now parents say there should be more men.*

- *Some parents just come in to pick up their children and leave them. [I] would like to have more involvement with parents.*

In their individual interviews, the artist/teachers all cited parent involvement as an area with room for improvement. All of the special teachers related offering parents an open invitation to participate in their classes, but receiving few takers. None of the artist/teachers reported having parents serve as volunteers in their classrooms. In fact, all of the artist/teachers reported that most of the interaction they had with parents was when they happened to run into parents either dropping off or picking up their children. One of the artist/teachers summarized the situation this way: "[I] would like more interaction. Perhaps [we could] set aside a special week for parents to attend. The kids like it more when their parents participate."

As a group, teachers stressed these same themes about parent involvement; (1) they thought that staff had gotten better at it, (2) there still was room for improvement, and (3) they were ambivalent about whether increased involvement should be a priority, and if so, how to go about it. Among the comments made by staff at the group focus meeting were these:

- *We're open and for it, but we don't reach the parents who need it most.*

- *We've gotten better. Parents trust us; they see a change in their kids. They know we love their kids.*

- *[I] should be reaching out but I don't have the time.*

- *I would like parents to participate more. It would give them insight.*

This support for parent involvement, but with an unfocused plan for going about it, appears to come directly from the top, as the director describes the process as having both formal and informal components. Of a formal nature, is the program requirement that children be signed in and out. Newsletters and parent conferences are likewise institutionalized ways for communicating with parents. Substitute/volunteer programs also have been established, but these are strictly optional with about 10 parents participating as of the evaluation date.

The remainder of Kaleidoscope's approach to parent involvement occurs informally. The director describes it thusly: "[There are] no specified roles for parents..[We] provide opportunities for involvement but don't push it. [We] don't have a lot of mandates [nor] a lot of regulations. One father comes in every Friday and reads for about 15 minutes. One parent paints for the children. One plays the guitar. One is a flight attendant, [she] brought in a male [co-worker] and they talked with the children. When Kaleidoscope staff are out in the neighborhood, there is an informal, friendly relationship with parents, without necessarily expecting the parent to do anything specific in return."

One section of the Assessment Profile deals directly with parent involvement: Section E of Individualizing has five standards relating to regularly scheduled parent conferences. Since this area of parent involvement is one which has been formally instituted at Kaleidoscope, it is not surprising to note that all four homerooms complied with all five of the standards noted here. Two of the teachers did, however, note that in regard to the item "Teacher responds to parent initiated communication within two days," that communications from parents are a very rare occurrence. The reader is reminded that in their interviews, homeroom teachers reported that from 55%-70% of eligible parents attended conferences.

Summary of Staff Perceptions

In looking at Kaleidoscope's approach to parent involvement from the staff's perspective, one sees mixed results. In those areas where involvement has been formalized -- such as in communicating with parents -- solid results have been obtained. Those areas which are less formally prescribed, however, have been less successful in their implementation. Volunteerism, for example, may be described as sporadic in the homerooms and nonexistent in the arts classes. Parent participation both in terms of classroom activities and as field trip chaperones, seems to be the realm of a small group of committed parents. For a substantial group of Kaleidoscope parents, involvement is either limited or missing.

The entire concept of parent involvement does not seem to have been adequately explored, given that staff have disparate views both on what is appropriate and what Kaleidoscope's goals should be. Interestingly, there appears to be hierarchical agreement in this area. The director and the homeroom teachers are most comfortable with the present approach. As a group, they feel that parents have become more accepting and trusting of the staff, which is as much as one can hope for. Those parents whom they are able to reach are being well served. Reaching working parents or uninvolved parents might require resources that could be better used in helping children directly. This ambivalence toward parent involvement was reflected often in discussions with the homeroom teachers in areas unrelated to the topic. For example, in discussing special needs children, two of the homeroom teachers reported that "parents are included in the process unless it is felt they would be uncooperative." Such selectivity toward parent involvement is clearly in opposition to the intent of special education legislation and to numerous quality early childhood programs such as Head Start that have made a proactive approach to parent involvement a priority goal.

On the other hand, assistant teachers and the artist/teachers are, from their comments, less comfortable with the current approach to parent involvement. Perhaps because these staff members have less direct contact with parents, they feel the need for increased involvement more urgently. In any event, these staff members voiced their belief that more parental outreach and inclusion in Kaleidoscope's program are warranted.

b. Parent perceptions

Whether or not Kaleidoscope's approach to parent involvement is as formalized or as comprehensive as it should be, parents -- as consumers of Kaleidoscope's services -- are extremely satisfied customers. Two focus groups were held with parents. In an effort to secure maximum participation, one meeting was held in evening hours and a second meeting was scheduled a month later at morning drop-off time. Both groups, representing more than a third of all Kaleidoscope parents, were extremely enthusiastic about the program; the May 12th group, in fact, could not find anything critical to say even when pressed. Combining the comments of both groups of parents, the following remarks were made by parents in response to the topics indicated:

(1) Importance of an arts-based program

- *It brings out the imagination in a child that a mother doesn't have time [to provide].*
- *Parents miss the boat if they wait until 11 or 12 years old to develop arts...[Parents] can be proud of what [their children] do now. Their kids won't be awkward -- they'll have instilled beliefs. They'll be able to do other things besides play Nintendo.*
- *Personally, art makes the learning more enjoyable for the child. [It] motivates them to want to learn.*

(2) Expectations for their children in Kaleidoscope

- *I couldn't have given my child this.*
- *We all want the best but can't afford the best.*
- *They're being treated in an adult way, but in a child way.*
- *It's hands-on experiences -- they garden, they cook, they go on field trips.*
- *[Children] learn a lot about academics through play. Our expectations panned out.*
- *The program teaches them how to deal with daily life. She's doing things in the garden I've never done.*
- *It's definitely a private school program. It's an unbelievable deal.*

(3) Parent conferences

- *They're very open. Whatever you want to say [you can].*
- *They talk to each parent and child and listen to all your insecurities like a mother.*
- *[The director] said to me: "He's your child, your precious jewel." [She] called every day to comfort me.*

- *They're great. [There's] no time limit on it.*

- *They give you one-on-one attention -- just like they give the children. You can ask anything you like.*

(4) Parent education meetings

- *They're really informative. [We] learn what's going on with children.*

- *At home we can give the same directions.*

- *They should be more often and better advertised.*

- *Need more time options for working parents.*

- *There's not much parent participation. Only a handful come to the meetings.*

(5) Newsletters

- *Other schools don't tell you this much.*

- *Weekly is great. It makes you get feedback from your child.*

- *I like that on the back it tells you about the week -- what they eat and what they do.*

- *If you read it you know everything that's going on.*

- *Ninety percent of parents don't read it.*

(6) Parents as volunteers

- *I used to help out when I didn't work.*

- *With the small class structure, they don't really need aides...Public schools need parents more because of large group sizes.*

- *It's like a private school program without that pretentious attitude. [There's] no airs here. Everybody's equal.*

(7) Problems with Kaleidoscope

- *Timing and scheduling of the meetings.*

- *Policies aren't evenly enforced -- sometimes there's favoritism... The one-on-one with teachers is great -- but it also creates favoritism and backstabbing.*

- *Lateness policy. A few valid times where I've had car trouble. [When you get here] the door is locked and you're expected to take your child home. I have to work and can't find a babysitter at the drop of a hat.*

(8) What's good about Kaleidoscope

- *The people. The teachers. The diversity.*

- *The individual attention; the one-on-one communication.*
- *You know you're preparing them to read.*
- *For Mother's Day my son wrote a poem on a paper towel. He's five years old. How did he even know what a poem is?*
- *The well roundedness and exposure to many subjects and arts. Children are never bored.*
- *In this program you see more fathers.*
- *There's no color barrier here. We see each others as mothers, fathers and human beings.*
- *I just like everything.*
- *In our life, if teachers were mean you just clammed up. Here the children express their feelings.*
- *If kids are sick or dying, they talk about it...If [they] have problems at home, they can talk to teachers. It's like a family thing.*
- *My granddaughter was mean. Now she's lovable.*
- *You see harmony here. This is the age to control racism. The children work together.*
- *I can see what type of person my child will develop into.*

Summary of Parent Perceptions

With much eloquence, Kaleidoscope parents were united in their enthusiasm for the program. Interestingly, though, parents were not blinded to the program's failure to involve all parents. They see the newsletters, conferences, and meetings as being of value to them personally, but not as ways in which most parents participate. They felt that better advertising and more flexibility in scheduling would make meetings, at least, more accessible to parents. Limited support for more involvement by parents in the classrooms was given; clearly, parents tended to view this support as a means of helping out with adult-child ratios rather than as a way to motivate children or to support parents' own development. Only one participant directly faulted the program for its approach to parent involvement: "They accept parents not being involved. They need to pick up their end a little more."

While parents could see flaws in the program's parent involvement effort, these criticisms paled in the light of the many benefits they attributed to Kaleidoscope. Parents were united in their unswerving respect for the program, its staff, and the way they felt their children were being treated and educated. Any criticisms about parent involvement were muted in comparison with their overall praise for the program.

Criterion #7: Staff members have specialized training in early childhood development and education.

As already noted, this is one area in which staff themselves have expressed concern. The homeroom staff are well grounded in early childhood education both through schooling and experience; the artist/teachers are not. This lack of common experience and training readily surfaced during individual interviews as a source of friction in the program.

Kaleidoscope's director, who oversees the implementation of the program as well as setting its philosophical tone, combines a background rich in both the visual arts and early childhood education. She holds a doctorate and is a former Professor of Early Childhood Education. She regularly sponsors early childhood education training for staff and parents throughout the year. In addition, she actively urges staff to obtain outside training and attend national conferences on early childhood education.

As a group, the homeroom teachers are both trained and educated in early childhood education. As reported in their individual interviews, two of the teachers have degrees in early childhood education (one has a master's degree in ECE); the other two were arts majors in college. Three of the four head teachers had previous experience teaching at the level they currently teach. The one teacher who joined Kaleidoscope right after college graduation had been a student of the director. Three of the four head teachers had been with Kaleidoscope since the program began; the fourth head teacher was in her second year with the program.

Three of the four assistant teachers had likewise had previous experience working with children in child care settings; the fourth assistant teacher had a music background. One of the assistant teachers reported in her interview that she was currently working on an AA degree in early childhood education; another assistant teacher related attending as many workshops as possible -- "There's always something to learn about being a better teacher." One of the assistant teachers had been with Kaleidoscope since the beginning; the others were in their second year of service.

The artist/teachers, on the other hand, were selected for their professional credentials in art rather than their experience in early childhood education. None of the teachers reported having early childhood education experience prior to joining Kaleidoscope. The music teacher came to the program through her affiliation with the Settlement Music School. The art teacher similarly had been with the partner program, Prints in Progress. Both of these artist/teachers had been with Kaleidoscope since its inception. The dance teacher, who was with the program only for the 1992-1993 school year, had been recruited by the program's former dance instructor.

To compensate for the artist/teachers' lack of background in early childhood education, they attend a two week inservice. In addition, training meetings are held on the second Monday of each month. Head teachers also meet weekly with the artist/teachers to go over plans for the coming week and to discuss children. Artist/teachers also have 1-1/2 hours on Fridays in which they can observe the homerooms or engage the staff in dialogue.

Although the above plan was designed to compensate for the artist/teachers' lack of training and experience, as noted earlier, the discrepancy in backgrounds still causes friction. In their individual interviews, homeroom staff referenced the difficulties they have had in getting the artist/teachers to understand how the concepts introduced in homeroom translate into the arts. Even with weekly planning sessions, staff cite much frustration in the process. The director, two head teachers, and one assistant teacher specifically brought up the topic on their own. For these individuals, the lack of a shared early childhood vision was among the greatest obstacles to the program's full success.

This sense of frustration was likewise shared by the artist/teachers who themselves felt disadvantaged by their lack of background in early childhood education. Not only did they express in their individual interviews the challenge of trying to provide a conceptually consistent experience to children in the arts classes, but they also reported having the added frustration of being treated by some homeroom staff as less than competent. Two of the artist/teachers expressed in their interviews that by being pitted against those with an early childhood education background, they were thrown into a clique that received less favored status.

Summary of Criterion #7

Kaleidoscope's plan of marrying a trained early childhood staff with professional artists is philosophically well grounded. However, the reality of the situation as described by staff in their interviews is that such a demarcation in backgrounds works against the program, especially in the area of curriculum implementation. Even with supplemental training, access to outside workshops and conferences, and opportunities for dialogue, neither those with the early childhood background nor those without the early childhood background express comfort with the dichotomy. From the interview data, it is clear that this is one area in which Kaleidoscope management ought to reconsider its requirements, as quality is currently being negatively impacted by staff tensions.

Still, it must be noted that Kaleidoscope has had an excellent track record in staff retention -- a factor which impacts positively on program quality. Three of the head teachers and one of the assistant teachers have been with the program since its inauguration. Two of the artist/teachers had been with the program from the beginning, although they left in the summer of 1993, shortly after the evaluators completed their data collection. The departure of these artist/teachers reflected an awareness on the part of Kaleidoscope's administration of programmatic weaknesses highlighted in CMC's evaluation. The third artist/teacher also left this summer, making for a 100 percent turnover of the artist/teacher staff.

Notwithstanding this recent turnover of artist/teachers, Kaleidoscope staff are clearly finding much they like about the program to stay with it even in the face of frustration. Indeed, in their individual interviews, eight of the eleven teachers spontaneously responded that what they like best about Kaleidoscope is its staff. Respect for one another and commitment to the program has forged a strong bond.

Is the arts dimension of Kaleidoscope well conceived and developmentally appropriate? Are the arts-based components well integrated with one another and with the program as a whole?

As noted throughout this chapter, the arts dimension is the most distinctive feature of Kaleidoscope, according to the program director and staff. This emphasis reflects the Settlement Music School's traditional belief that the arts play an important role in the lives of all individuals, not just a talented few, as well as in the shared life of the community. The Executive Director of the Settlement Music School, which oversees Kaleidoscope, is a strong proponent of this tenet. Program personnel believe that experiences in the arts may be of special value to children growing up in environments that are stressful and sometimes violent and disturbing.

Under the leadership of director Meg Griffin, the staff have developed a vision of how the arts are to be incorporated in the Kaleidoscope program. At the time of the evaluation, this vision had not yet been fully realized, as Dr. Griffin and the staff were the first to acknowledge. As described in the preceding section, two of the three artist-teachers employed at the time of the site visits had been largely unable to implement the kind of program envisioned by the director. Both were trained artists and appeared to be highly motivated to do a good job. However, their activity periods were closer to the traditional, teacher-directed arts instruction that is commonplace for older children than they were to the more developmentally appropriate practices that the director hoped to see implemented. Knowing that the director planned to make extensive staff replacements (and has now done so), we concluded that it would not be useful for this report to describe at length the ways in which two of the artist-teachers whom we observed fell short of good practice. Moreover, in answering the question on the quality of Kaleidoscope's programming, discrepancies between the homeroom classes and the special arts classes have already been pointed out. Rather, we will consider here the key elements of a developmentally appropriate arts program and the extent to which the Kaleidoscope vision -- and the direction in which the program seems to be going -- are consistent with these elements.

Discussion as to what constitutes effective, developmentally appropriate practice is at an earlier stage for arts education than for early childhood education, in which the elements of quality and developmentally appropriateness, outlined in the preceding section, are widely agreed upon. However, in the visual arts at least, consensus is beginning to emerge around key themes and criteria for practice, as articulated in the National Art Education Association (NAEA) briefing paper, *Developmentally Appropriate Practices for the Visual Arts Education of Young Children* (Colbert & Taunton, 1992). Similar principles and practices for arts education are advocated by other prominent voices in the field, notably Howard Gardner and his colleagues in Harvard's Project Zero, which has been exploring children's development in the arts for three decades.

The major themes and principles outlined by NAEA are used as the framework for considering the soundness of the Kaleidoscope arts program as currently envisioned. While these guidelines were developed for the visual arts, in most cases parallel principles apply to music and dance.

Three major themes are found in quality art instruction for young children (Colbert & Taunton, 1992):

1. **Children need many opportunities to create art.**
2. **Children need to become aware of art in their everyday lives.**
3. **Children need many opportunities to look at and talk about art.**

All three of these themes are part of the Kaleidoscope vision, though they have been developed to differing degrees in the program thus far. Children in Kaleidoscope have many opportunities to create art; moreover, these opportunities are likely to increase if the new artist-teachers, as anticipated, give children a more active role in the art and music periods than was common in the first three years of the program.

The theme of helping children to become aware of art in their everyday lives is reflected in various ways throughout the program; for instance, a concept from the visual arts, music, and dance, such as *pattern*, will be explored in classroom activities as well as in the three arts components.

Up to this point in program development, less emphasis has been placed on the third theme, that is, exposing children to works of art (or live performances in music and dance). On the other hand, the potential for talking about the arts is undoubtedly enhanced by having trained artists in the program. The Fall 1993 staffing changes that are expected to bring the arts components more in line with the Kaleidoscope vision should result in more freely flowing conversation relating to the arts among the artist-teachers and children.

On the whole, we found the Kaleidoscope curriculum (though not always the implementation by the previous team of artist-teachers) to be consistent with the standard described by Colbert and Taunton (1992): The visual arts education curriculum [and the music and dance curricula, by extension] have a scope and sequence that accommodates children's interests, skills, and capabilities based on goals and objectives that are developmentally appropriate.

At the time of the evaluation visits, much of what went on in the dance studio and some, though not all, of the art and music periods reflected the Kaleidoscope vision, which includes the following dimensions cited by NAEA (Colbert and Taunton, 1992):

- Children are given appropriate materials in a playful, supportive setting and receive encouragement from the teacher as they work; the atmosphere is not tense or intimidating.
- Children are encouraged by the teacher to create their own images [movements, sounds, etc.] and to use their own ideas, as opposed to primarily following examples shown by the teacher.
- Children have the opportunity to look closely at their own work and the work of their classmates; they are encouraged to describe what they see and explain how they feel about the work, as opposed to having teachers tell them what they should and should not like.
- Children are offered help and support when they need it, rather being given more help than they need or not monitored at all.
- Teachers choose materials [instruments, etc.] that can be easily manipulated, are safe, and meet the needs of children's self-expression, as opposed to materials not intended for children that hinder their expression and require much hands-on help from teachers.

Kaleidoscope is also characterized by a feature that was emphasized by Gardner (1993) in describing the approach to arts education which he and his Project Zero colleagues have evolved over years of research and experience:

> *Arts curricula need to be presented by teachers and other individuals with a deep knowledge of how to "think" in an artistic medium. If the area is music, the teacher must be able to "think musically" -- and not merely introduce music via language or logic. By the same token, education in the visual arts must occur at the hand -- and through the eyes -- of an individual who can "think visually or spatially." (p. 142)*

This recognition, rather than great concern with the artists' own skill in performing, underlies Kaleidoscope's commitment to employing a musician, a dancer, and a visual artist to work with the children in the respective arts. Given the importance of this element of arts education -- that is, learning to "think" in each of the artistic media -- the use of artist-teachers should be regarded as a major strength of the Kaleidoscope vision, despite the fact that finding and/or training artists who are able to work with children in developmentally appropriate ways has proven to be very challenging.

We have identified four points relating to the arts where we recommend that Kaleidoscope staff engage in further exploration and development.

(1) First, many leading investigators and practitioners of arts education for young children (Edwards, Gandini, and Forman, 1993; Gardner, 1993; Colbert and Taunton, 1992) argue that ***artistic learning should be organized around projects that are meaningful to children.*** The project approach has not been used to any great extent in the arts components of Kaleidoscope, though the classroom teachers sometimes engage the children in ongoing projects, such as the garden and related activities that the four-year-olds work with throughout the year. A great deal more could be done to integrate art, music, and dance with these kinds of ongoing activities and interests. For instance, children could plan their garden using various pictorial

modes, draw the way the garden looks over time, express through music and dance the seasonal and weather changes in the garden, and so on.

Up to now, artistic learning in Kaleidoscope has been primarily organized around *themes*--usually key concepts that apply to each of the arts, such as change and pattern. This *key concept approach* may not be as interesting and engaging for children as the approach in which the various artistic and symbolic modes are employed in relation to projects or other meaningful activities that emerge from children's own interests and concerns. Of course, there is no reason that the two approaches cannot be integrated to some extent, with key concepts threaded through project work that deeply engages the children's interest. Such integration, we believe, is important for Kaleidoscope to develop further.

(2) A second point, which is related to the first and to the overall issue of integration, is Kaleidoscope's ***use of separate studios for each of the arts components.*** This approach is central to the Kaleidoscope program in the view of the director and staff, and appeals to parents of participating children. The studios appear to give the music, dance, and art components a special status and distinctiveness in the eyes of all participants, arguably including the children. In addition, there are practical considerations, such as fact that the dance studio has a large open space and mirrored walls, while the space in the classrooms is quite limited.

Based on these reasonable rationales, the studio approach appears to have merit. On the other hand, staff must continually combat fragmentation among the three arts components and between the arts studios and the homeroom classrooms.

If the physical facility permitted placing the studios closer to one another and to the classrooms, they might be used somewhat differently and more effectively. The art studio, for instance, could be used partly as a workshop or resource room, like the *atelier* in the remarkable early childhood programs in Reggio Emilia, Italy, which have attracted worldwide attention. Individually or in small groups, children go to the *atelier* to work, not at a scheduled time but as the need arises in their classroom activities -- to make use of the various tools and materials and sometimes to solicit the help of the *atelierista*. On the basis of planning with the classroom teachers, the *atelierista* also invites small groups of children to work with her, usually on a continuing project.

By contrast, in Kaleidoscope at present, an artificial gulf seems to exist between children's activities in the arts components and in the regular classroom. One aspect of this gulf is that children have limited access to the full range of art materials, which they could be using far more frequently than during the scheduled art periods that take place a few times a week.

(3) A third principle widely voiced by arts educators and early childhood educators is the importance of giving children plenty of ***time for "messing about" and exploring the potentials of art materials*** before expecting them to use these in particular ways. Allowing children repeated opportunities to revise and rework their efforts or to revisit a particular artistic/graphic project also seems to contribute to the quality of their artistic experiences and productions. Neither of these principles of practice, pervasive in the Reggio Emilia programs, is consistently applied in Kaleidoscope.

One U.S. teacher inspired by the Reggio Emilia approach and working to infuse it into her classroom observed: "Now we have begun seeing the children as artisans, who slowly ply their craft. We have found that as children explore at their own pace, they take much time to play with paint, color, and different size brushes..." rather than proceeding to complete a specific product. In music and movement, children also need to have ample opportunity to "mess about" and explore possibilities, for instance, the sounds that different instruments make and how one can produce very different sounds out of a single instrument. Moreover, this need for lots of messing-about time and slow, leisurely exploration of possibilities is not a one-time experience that children have only the first time they encounter a new material or instrument -- though it is particularly strong then. Planning should always take into account that children typically will not want to go directly from Point A to Point B.

(4) Finally, educators are beginning to recognize the importance of ***documentation of the work and thinking that children do, individually and collectively, in the visual and performing arts*** --- not just their final products but the efforts, discussions, and steps along the way (Edwards, et al. 1993).

Such documentation, which may be done through photographs, audiotapes, videotapes and other means, is important in three primary ways: (1) to convey to children how seriously their work is taken; (2) to play back for children their efforts, thoughts, and reactions throughout the process of constructing and creating; and (3) to provide a record of these efforts and thoughts as part of the process of monitoring and assessing children's development. Kaleidoscope could benefit, we believe, from making fuller use of various means of documenting children's work in the arts for all three of these purposes.

IV. Outcomes for Children

Is there any evidence from standardized test results that children's development is enhanced by participation in the Kaleidoscope program?

Children's development appears to be enhanced by Kaleidoscope participation in a number of important ways, which will be described below. To obtain convincing evidence of program effects, it was necessary to use an evaluation design that included a comparison group of children with life circumstances similar to those of Kaleidoscope children but participating in a different educational program. Such a group, described below, was part of the Kaleidoscope evaluation from the outset and was employed in the on-site evaluation conducted in 1993.

Comparison group

The comparison group for the first cohort was comprised of 20 children from the same neighborhood as the Kaleidoscope children and enrolled at nearby Southwark Day Care Center, a program funded by Title XX. The comparability of the Kaleidoscope and Southwark children at the time they entered their respective programs was assessed in two ways: (1) group comparisons on demographic factors, i.e., age and mother's education; and (2) performance on the two measures of cognitive functioning, the *Kaufman Assessment Battery for Children* (K-ABC) and the *Peabody Picture Vocabulary Test-Revised* (PPVT-R).

Demographic comparability. When the mean age for the Kaleidoscope children (4.06 years) and for the Southwark children (4.23 years) at Time 1 were compared by a t-test, the difference was not found to be significant. Likewise, the two groups were not found to differ significantly in mean level of mother's education (12.03 years for Kaleidoscope and 11.65 for Southwark), a factor often found to be correlated with child outcomes. On this basis, the Kaleidoscope and comparison group children were concluded to be comparable in age and maternal education.

Comparability of cognitive functioning. The next question was whether the Kaleidoscope and Southwark children were approximately equivalent in cognitive functioning at the outset of the program, as assessed by standardized instruments. In order to address this question, two reliable and valid measures of children's intellectual functioning were used. The instruments selected to determine children's baseline performance and how their performance changed over time were:

- *The Kaufman Assessment Battery for Children (K-ABC)*, an individually administered measure of children's cognitive functioning comprised of 16 subtests, which are grouped into a Mental Processing set and an Achievement set. The Mental Processing set is comprised of Sequential Processing subtests, such as number recall, and Simultaneous Processing subtests, such as spatial memory. Mental Processing subtests are designed to tap abilities that are less influenced by the environment than those of the Achievement Scale (e.g., expressive vocabulary), which are assumed to reflect directly the learning opportunities a child has had. Although this distinction has a degree of face validity, the Mental Processing Scale has not yet been shown empirically to be less affected by children's environmental opportunities than the Achievement Scale. The subtests on each scale are affected by both the individual's inherited abilities and his or her experiences. Sociocultural norms by race and parental education are provided for the K-ABC.

- *The Peabody Picture Vocabulary Test-Revised (PPVT-R),* a test of children's receptive vocabulary, has a long history of use in research and evaluation studies, including many with children of low-income families. Even a child who uses little or no language can be assessed with the PPVT, since the child simply responds by pointing to the one of four pictures that corresponds to the word given by the examiner. The PPVT-R takes less than 15 minutes to administer.

Data collection. The measures described above were administered multiple times through the years. The first datapoint (Time 1) represents test scores collected within 3 months of the child's date of entry into the school. The second datapoint (Time 2) was scores collected at the end of the child's first school year. The third datapoint (Time 3) was scores collected at the end of the child's second school year. Only children who completed all 3 testings, and those whose primary language was English, were included in the analyses.

Initial performance on tests of intellectual functioning. When the two groups' test scores were compared at Time 1, no statistically significant differences were found on the K-ABC. However, on the PPVT-R, the Kaleidoscope children scored significantly higher than the Southwark children (p=.008). To control for this difference, Time 1 scores on the PPVT-R were used as covariates in analyzing test results. To maintain consistency, this conservative procedure was applied to the K-ABC scores as well.

Differences between Kaleidoscope and comparison group children after program participation

To summarize, the Kaleidoscope children as a group improved more over time than the Southwark children. In fact, on some measures the Southwark children's scores dropped over the two-year time period, a pattern not uncommon for children growing up in poverty; but this pattern was not manifested by the Kaleidoscope children.

Repeated Measures Analysis of Covariance (ANCOVA) were conducted to determine whether Kaleidoscope and Southwark children differed significantly in their progress on the standardized tests over a two-year period. Only children with all three data points (Times 1, 2 and 3) were included in the analysis for a given measure, as required by the repeated measures statistic. Tables 1 and 2 present the results of these analyses; Figures 1 through 3 present the findings graphically. The Technical Appendix briefly describes the nature of each K-ABC subtest.

Kaleidoscope children showed stronger gains than comparison group children on the Mental Processing Composite of the Kaufman Assessment Battery for Children (K-ABC) (p <.01); Southwark scores remained fairly stable over the two-year period, while Kaleidoscope scores improved. Within the MPC, Kaleidoscope children showed significantly greater gains on the Simultaneous Processing subscale (p <.01) and one of its subtests, Gestalt Closure (p <.001).

Table 1

Analysis of Covariance: Group Differences on Composite Scores and Selected Subtests on Measures of Intellectual Functioning Over Time [1]

Measure	F-value	P
PPVT-R	6.36	.018
K-ABC		
Mental Processing	8.05	.009
Simultaneous Processing	8.39	.007
Face Recognition	0.91	.360
Gestalt Closure	22.85	.000
Sequential Processing	2.11	.158
Hand Movements	3.69	.065
Number Recall	.35	.558
Achievement	3.73	.065
Expressive Vocabulary	24.78	.000

[1] The F-values and significance levels displayed are from the ANCOVA procedures, showing differences between groups, that is, Kaleidoscope vs. Southwark. On each measure children's Time 1 scores were used as covariates in the analysis.

Table 2

Kaleidoscope and Southwark Means on Measures of Intellectual Functioning at Times 1. 2, and 3

Measure [1]	Time	Kaleidoscope [2]	Southwark [2]
PPVT-R	1	82.6 (SD=22.4)	59.0 (SD=14.2)
Kaleidoscope (K) = 20	2	92.4 (SD=17.7)	72.9 (SD=12.0)
Southwark (S) = 9	3	97.8 (SD=13.6)	75.0 (SD=13.4)
K-ABC			
Mental Processing	1	93.0 (SD=10.1)	93.5 (SD=16.6)
K = 21	2	100.5 (SD=14.3)	87.4 (SD=13.5)
S = 9	3	102.7 (SD=12.5)	91.7 (SD=9.7)
Simultaneous Processing	1	91.8 (SD=12.6)	84.0 (SD=15.1)
K = 21	2	100.3 (SD=14.5)	83.0 (SD=13.5)
S = 9	3	103.1 (SD=12.2)	90.0 (SD=8.2)
Face Recognition	1	9.1 (SD=2.0)	9.0 (SD=2.3)
K = 9	2	10.0 (SD=2.6)	9.2 (SD=3.8)
S = 5	3	10.0 (SD=3.8)	7.6 (SD=3.6)
Gestalt Closure	1	8.1 (SD=3.2)	8.2 (SD=2.2)
K = 21	2	12.0 (SD=2.9)	7.0 (SD=2.9)
S = 9	3	13.0 (SD=3.2)	8.4 (SD=2.9)
Magic Window	1	10.0 (SD=3.4)	7.8 (SD=3.4)
K = 8	2	9.5 (SD=3.6)	8.0 (SD=1.9)
S = 5	3	9.5 (SD=2.7)	9.6 (SD=1.1)
Sequential Processing	1	97.6 (SD=8.8)	105.4 (SD=15.5)
K = 21	2	101.1 (SD=12.8)	97.0 (SD=13.9)
S = 9	3	101.3 (SD=12.9)	97.8 (SD=7.4)
Hand Movements	1	8.8 (SD=2.0)	10.2 (SD=3.4)
K = 21	2	9.5 (SD=2.0)	7.6 (SD=2.7)
S = 9	3	9.0 (SD=2.6)	8.7 (SD=1.4)
Number Recall	1	11.1 (SD=2.9)	13.3 (SD=1.8)
K = 20	2	11.8 (SD=2.0)	11.9 (SD=1.5)
S = 9	3	11.7 (SD=2.9)	11.2 (SD=2.4)
Achievement	1	90.7 (SD=13.9)	85.4 (SD=6.7)
K = 20	2	93.9 (SD=14.6)	84.7 (SD=6.3)
S = 9	3	96.5 (SD=12.4)	88.3 (SD=10.8)
Expressive Vocabulary	1	97.8 (SD=16.4)	93.0 (SD=4.6)
K = 9	2	100.9 (SD=12.6)	85.8 (SD=3.7)
S = 5	3	104.1 (SD=10.3)	79.4 (SD=2.6)

[1] The numbers of children whose scores are reported for each test are indicated as follows: Kaleidoscope = (K) and Southwark = (S).

[2] The child's score on each test is reported by time period, followed by the standard deviation (SD) in parentheses. The standard deviation is a measure of the range or spread of test scores and is used for certain statistical calculations.

Figure 1. Mental Processing Composite (MPC) of the Kaufman Assessment Battery for Children (K-ABC)

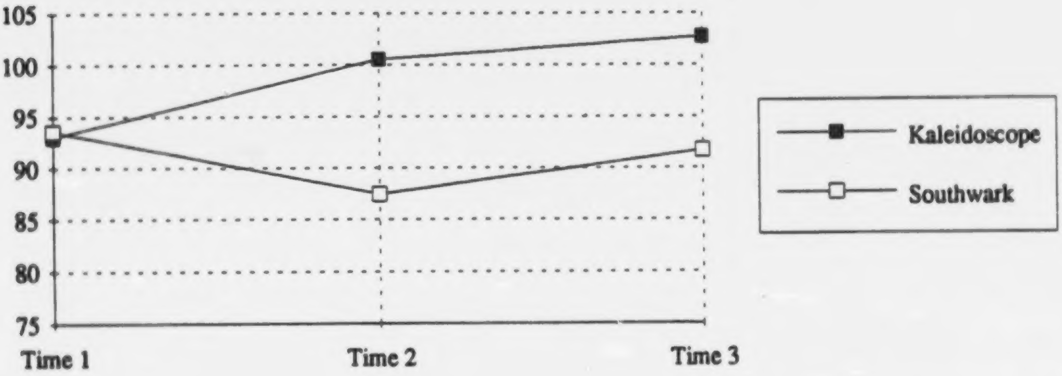
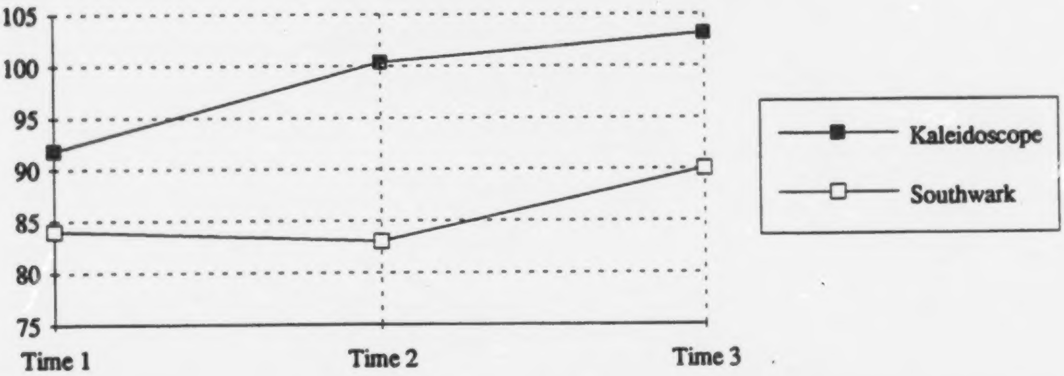
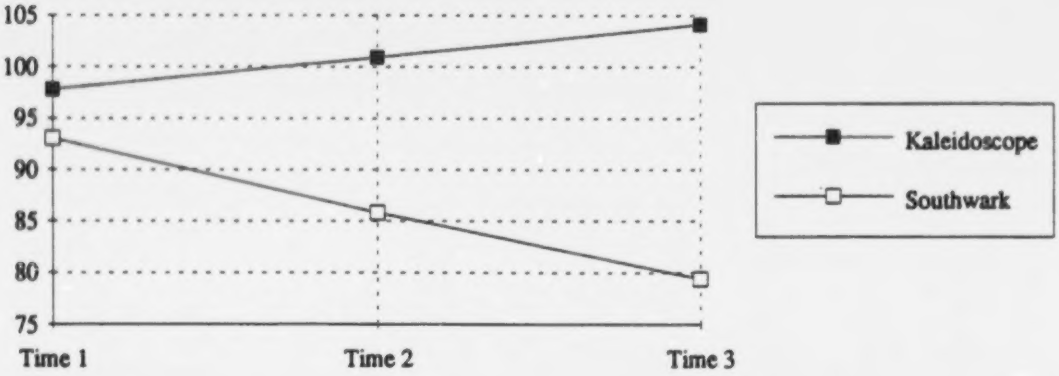


Figure 2. Simultaneous Procesing, one of the subscales of the MPC on the K-ABC



In the analysis for group effect on the Achievement set of the K-ABC, the two groups were only marginally different; the p-value was .065, which just misses the .05 significance level. On one subtest of the K-ABC Achievement set, Expressive Vocabulary, Kaleidoscope children showed significantly greater improvement than Southwark children (p <.001). On the PPVT-R, Kaleidoscope children scored significantly higher than the Southwark children, even after controlling for the initial differences at Time 1.

Figure 3. Expressive Vocabulary, a subtest of the Achievement scale on the K-ABC



In light of the frequent tendency of low-income children to show declining standardized scores on tests of intellectual functioning over time, Kaleidoscope's success in reversing this tendency and enabling children to improve on a number of measures is impressive.

Is there evidence other than standardized test scores that children benefited from Kaleidoscope participation?

The evaluation team sought to go beyond the assessment of a limited range of intellectual skills by means of standardized tests. In several areas of development, benefits were expected, based on program goals and impressions of the director and staff: social development, problem solving, and imagination. We identified one research method through which all of these outcomes could be assessed: the systematic study of children's *sociodramatic play*, that is, make-believe play in which children take on roles and enact situations interactively.

Social Competence, Symbolic Development, and Problem Solving as Reflected in Children's Sociodramatic Play

Children's sociodramatic play has been found to be of great significance in children's cognitive, social and emotional development (e.g., Rubin & Maioni, 1975; Smilansky, 1968, 1990). For instance, sociodramatic play has been found to be highly related to divergent thinking measures (Johnson, 1976) and social-emotional adjustment (Marshall, 1961; Taler, 1976; Tower, Singer, Singer, & Biggs, 1979). Moreover, children's sociodramatic play behavior as displayed in the preschool years has been found to be highly related to school achievement in the elementary grades in areas ranging from reading comprehension to mathematics achievement (Smilansky & Shefatya, 1990).

Why is this kind of play so important to children's development and predictive of later achievement? A number of reasons have been posited. Certainly, when children participate in sociodramatic play they are both manifesting and practicing social and linguistic skills, which play a role in many domains of school success. Describing the rich potential of such play for fostering problem solving, Smilansky writes:

> *Sociodramatic play generates many problems for the participants: in the planning stage suggestions may be contradictory; during the play period new players may*

> *wish to be admitted or present players may wish to leave or change roles....Particular toys and materials must be planned and procured for specific episodes and alternatives decided upon when nothing suitable is to be found in the classroom. Such play can be a difficult undertaking; it requires concentrated activity, discipline, foresight, compromise, coordination, making choices, problem-solving, patience, imagination, good will, quick thinking, etc.* (1990, p. 64)

Still another aspect of children's sociodramatic play that would seem to be beneficial for later development, success in school, and perhaps endeavors in the arts is the ability to take a hypothetical mental stance in which objects, events and persons are imagined or treated as other than what they are. A number of researchers (Smilansky, 1968, 1990; Sigel, 1970; Sutton-Smith, 1971) have remarked that such a mental stance is also involved in dealing with hypothetical, imagined, or contrary-to-fact situations frequently posed in schooling -- such as learning about how people lived in another time or place or solving mathematical or scientific problems of the hypothetical sort ("If John had 45 cents..." or "What if the water supply were suddenly cut off in our town?"). The ability to work with such problems may be enhanced, it is argued, by play which is based on imagining contrary-to-fact circumstances (Copple, Sigel and Saunders, 1984; Smilansky & Shefatya, 1990).

Sociodramatic play may have an additional value for young children, especially those living in very difficult, often fearful, life circumstances. All children are limited in their ability to express intense emotions verbally. Being able to express their fears and anger indirectly through make-believe play, as well as painting, drawing, music, dance, storytelling, and other modes may be very therapeutic, especially for those children whose lives are highly stressful or disturbing (Garbarino, et. al., 1992; Gardner, 1993).

Unfortunately, many children growing up in poverty have been found to engage in little or no sociodramatic play in the classroom, even when materials are available for them to do so. Many poor children, while they show interest in manipulating toys designed for make-believe play, seem unable to enact a role and develop a play theme (Smilansky, 1968). On the positive side, researchers have found that even very disadvantaged children, if consistently encouraged to engage in dramatic play in the preschool setting, may show substantial development in their level of sociodramatic play (Smilansky & Shefatya, 1990). A program that emphasizes creative expression and use of the imagination, as Kaleidoscope seeks to do, might also be expected to facilitate the development of such play.

Design. In order to test the hypothesis that the Kaleidoscope program fosters in children the symbolic and social development reflected in sociodramatic play, the evaluation team planned to observe like-aged children from Kaleidoscope and the Southwark comparison group. The oldest group of children was selected for evaluation, since most of these children had been in their respective programs for multiple years, and treatment effects, if any existed, would be most likely to be detected.

Procedures. The procedures employed were based on those developed by Sara Smilansky and used in numerous investigations by her and other researchers. Evaluation of the child's play behavior was based on written records of the child's verbalizations and activities during a period of 20 minutes, divided into five-minute units (see the Technical Appendix for a Sample Form for Observation and Scoring).

In the present evaluation, according to procedures recommended by Smilansky, two boys and two girls at a time were taken to a room where a standard set of materials were available. Included were some toys that were replicas of things adults use (e.g., cash register, tool kit, medical kit, and dress-ups) and some "unstructured equipment," such as cardboard tubes, cardboard boxes, and assorted blocks, which could be employed in a wide variety of ways as the children desired (see the Technical Appendix for a complete listing of the play materials).

The children were invited to play as they wished with the materials by two observers whom they knew well. The observers were student interns who had been conducting all standardized assessments on the children and had interacted with them in and out of their classrooms over the course of the year. Throughout a given play session, each observer was designated to watch one of the children; the play behavior of the other two children was not systematically observed during this session; they were included simply as potential play partners and were systematically observed during another play session.

Scoring. Scoring of the child's play was based on six categories that are considered integral elements of good sociodramatic play behavior:

1. *Imitative role play*. The child undertakes a make-believe role and expresses it in imitative action and/or verbalization.
2. *Make-believe objects, movements or verbal declarations* are substituted for real objects.
3. *Make-believe in regard to actions or situations*. Verbal descriptions are substituted for actions and situations.
4. *Persistence in the play episode*. The child persists in the same episode for some period of time (rather than skipping from one activity or episode to another).
5. *Interaction*. There are at least two players interacting within the context of a play episode.
6. *Verbal communication*. There is some verbal interaction related to the play episode.

Ratings of 0, 1, 2, or 3 were assigned to each element.

0 = the element was not present
1 = the element was present but to a limited degree
2 = the element was present to a moderate degree
3 = the element was present consistently and in many situations during child's play

Each element was rated according to the above system for each five-minute observation unit and then an overall summary score was calculated.

Results. The results are summarized in Tables 3 and 4. With a possible 18 points (a maximum score of 3 on each of 6 play elements), the Kaleidoscope children received an average play score of 9.33 as compared to 3.70 for the comparison group from Southwark. Even with the small number of subjects, this group difference is highly significant ($p < .001$). When scores on each of the six play elements were calculated, the Kaleidoscope and comparison group children were found to differ significantly on each element (Table 3).

Table 3

Comparison of Means for Kaleidoscope and Southwark Children's Play Behaviors

Play Elements	Mean Scores		t value	p	
	Southwark	Kaleidoscope			
	N = 9	N = 15			
Role Playing	0.59	1.73	2.9298	0.0037	***
Play with Objects	0.23	0.98	4.1770	0.0002	****
Actions & Situations	0.50	1.55	4.1714	0.0002	****
Persistence	0.95	1.83	2.4367	0.0113	**
Interaction	0.64	1.73	4.4869	0.0001	****
Verbalization	0.80	1.50	4.1721	0.0002	****
Total Score	3.70	9.33	4.0407	0.0002	****

Significance Levels	
**	0.05
***	0.01
****	0.001

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In terms of *level of play*, what the means tell us is that among Southwark children as a group, sociodramatic play was not present; the play of the Kaleidoscope children as a group met the basic criteria for sociodramatic play. The average play score for Kaleidoscope children fell between "present but to a limited degree" ($\overline{X}$ = 6.00) and "moderate" ($\overline{X}$ = 12.00) in the extent and consistency of elaboration.

Moreover, the play of many individual Kaleidoscope children was at a higher degree of elaboration than the means might suggest. As the histograms in Figure 4a show, eight of the 15 Kaleidoscope children showed moderate elaboration or above, and several more approached the moderate level. By contrast, as shown in Figure 4b, the Southwark children's overall scores clustered at the low end of the scale, with only three children rising above a score of 6.00, which signifies a "limited" level of sociodramatic play and seven children not attaining even that level.

Figure 4a. Within-Group Variation in Sociodramatic Play among Kaleidoscope Children

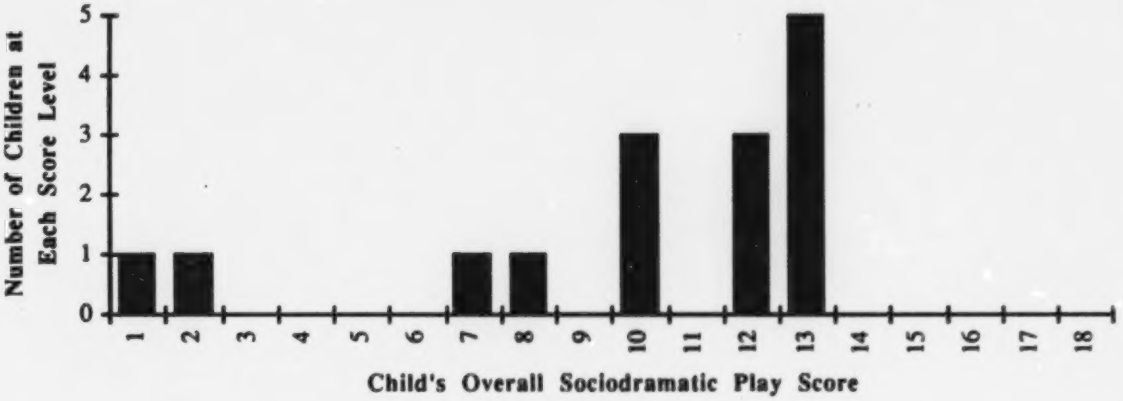
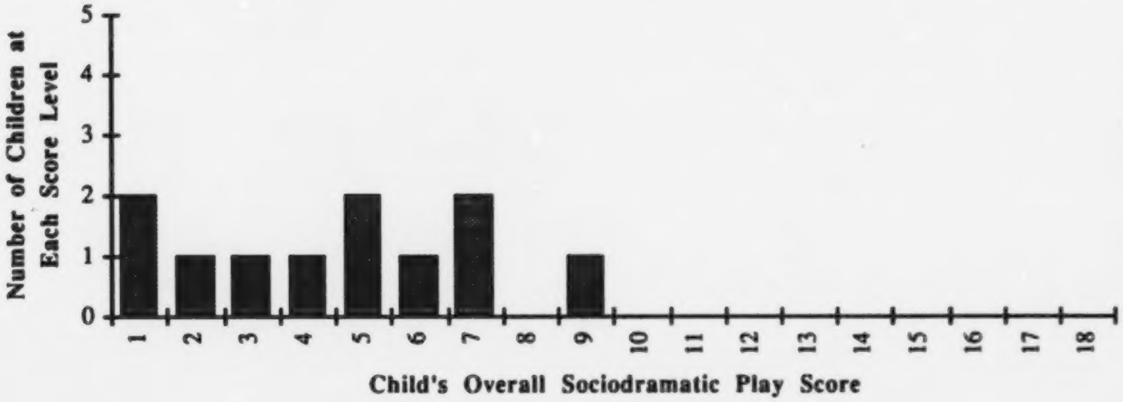


Figure 4b. Within-Group Variation in Sociodramatic Play among Southwark Children



Gender. When the data were broken down by gender, an interesting finding emerged. While both Southwark boys and girls displayed play levels well below those of the Kaleidoscope children of both sexes, it was the Southwark boys who were at the bottom of the heap; girls in the Southwark program had considerably higher play scores than their male counterparts (Table 4). In other words, in a group of children whose home *and* school environments were not conducive to the development of sociodramatic play, girls were found to engage in slightly higher levels of such play than boys. In Kaleidoscope, boys and girls did not differ significantly in their average play scores. What this finding suggests is that a classroom environment supportive of sociodramatic play, like those observed in the Kaleidoscope program, appears to be particularly advantageous for boys, whose dramatic play might otherwise be very limited.

Table 4

Analysis of Sociodramatic Play Scores by Gender

Play Elements	Mean Scores		t value	p	
	Boys	Girls			
Southwark	N = 5	N = 8			
Role Playing	0.55	1.17	1.8827	0.0462	**
Play with Objects	0.15	0.29	1.1430	0.1413	
Actions & Situations	0.35	0.63	0.8542	0.2076	
Persistence	0.55	1.29	1.5471	0.0670	*
Interaction	0.45	0.79	1.3928	0.0986	*
Verbalization	0.40	0.58	0.7053	0.2492	
Total Score	2.45	4.75	1.4892	0.0853	*
Kaleidoscope	N = 6	N = 9			
Role Playing	1.50	1.89	0.9118	0.1892	
Play with Objects	0.83	1.06	0.8216	0.2131	
Actions & Situations	1.50	1.58	0.2174	0.4156	
Persistence	1.75	1.89	0.2609	0.3991	
Interaction	1.50	1.89	1.0229	0.1625	
Verbalization	1.29	1.64	0.9270	0.1854	
Total Score	8.38	9.97	0.7480	0.2339	

Significance Levels

*	0.10
**	0.05

What aspects of Kaleidoscope account for their clear superiority to comparison group children in the level of sociodramatic play they display?

Since children in the two programs were from comparable home environments, the results point to a strong impact of the Kaleidoscope program itself. Compared with the Southwark children, Kaleidoscope participants appeared to play more interactively, develop and more effectively sustain make-believe situations, use more language, and elaborate their play to a greater extent. In order to sustain these interactive, make-believe play situations, moreover, the Kaleidoscope children had to engage in a substantial amount of social and practical problem solving.

A number of elements of the Kaleidoscope program could contribute to the very different picture that the children presented when compared to the Southwark children. Like most high-quality, developmentally appropriate early childhood programs, Kaleidoscope has provided children with ample opportunities to engage in dramatic play. Working with a population of children for whom opportunity alone has not been found to be a sufficient condition for sociodramatic play, as it is for most middle-class children, Kaleidoscope teachers sometimes directly model make-believe play or invite children to get involved (e.g., "I'm going to the store. Does anyone want to come with me?"). Such teacher actions are in keeping with the suggestions of play experts (Smilansky and Shefatya, 1990) and prevailing ideas of developmentally appropriate practice (Bredekamp, 1987).

The positive effect on sociodramatic play may also have come, at least in part, from Kaleidoscope's general valuing of children's play and the encouragement that is given for children to try out different kinds of expression. "What if" and "How would you show...?" questions are common in the classrooms and the arts studios, particularly in dance. Children are encouraged to move like different things, to act out emotions and actions in dance and movement, to play an instrument to convey different moods and events, and so on. We would expect an environment in which children are frequently invited to use symbolic and imaginative modes of expression and communication to be fertile ground for the development of sociodramatic play.

V. Outcomes for Parents and Families

Does the Kaleidoscope program provide benefits to parents and families?

One of the objectives of the Kaleidoscope program is to "provide children *and their families* with the highest possible quality early childhood education" (*emphasis added*). This chapter discusses the impact of the Kaleidoscope program on parents and families, ways in which parents participate in the program and the views of parents about the program. In our analysis, we rely principally upon two sources: first, a structured interview administered to a sample of Kaleidoscope parents; and second, discussions with parents during two focus group sessions led by the evaluators.

Parent Interviews

Part of the expectations of a quality early childhood program is that meaningful opportunities for parents to become involved will be provided and that the program will promote and encourage parent-child interaction as well as enhance the parent's role in the home in facilitating the child's development and learning. In our evaluation, we used a structured parent interview concerning interactions between the parent and the child participating in Kaleidoscope to assess the effects on families.

The interview instrument was adapted by the CMC evaluators from a parent interview form used in the evaluation of Even Start, and that instrument had been based on evaluation instruments used in previous studies of Head Start and other early childhood programs that serve low-income populations. (Note: Even Start is a demonstration program administered by the U. S. Department of Education. Even Start includes a priority emphasis on the goal of helping parents support the intellectual growth of their children. The emphasis on parenting skills is one of the features that distinguishes Even Start from other early childhood and family literacy programs.)

CMC's parent interview instrument (***Parent Child Interactions and Parent as a Teacher***) is included with other evaluation instruments in the Technical Appendix that accompanies this report. CMC's instrument, like the Even Start version, utilizes items drawn from four principal sources: Home Observation for Measurement of the Environment (HOME); High/Scope Home Environment Scale (H/SHES); Parent Interview for the National Longitudinal Study; and Parent as a Teacher (PAAT). In general, the research literature suggests that parent responses to these interview items tend to correlate highly with actual observations by an independent observer.

The categories of items in the parent interview are summarized in the following chart, which includes the name of the category, a brief description of the items in the category, an indication of response choices and scoring procedures, the average scores for Kaleidoscope parents, and the standard deviation (SD). The standard deviation is a measure of the range or spread of responses to items in each category and is used for certain statistical calculations.

Parent-Child Interactions and Parent as a Teacher

Category	Description	Response Choices	Avg.	SD
Household tasks	Household tasks that child has helped with in the last month (5 items)	1 Never 2 Once or twice 3 On a regular basis	2.37	0.41
Story reading	Frequency of reading stories to child	1 Never 2 Less than once a week 3 Once a week 4 At least 3 times a week 5 Every day	3.69	1.05
Books in home	Number of children's books in the home	1 None 2 1 or 2 books 3 3 to 9 books 4 10 or more books	3.74	0.61
Reading material	Reading material found in the home (5 items - magazines, newspapers, TV guide, comic books, other)	0 No or blank 1 Yes	0.58	0.32
Play things	Things children can play with found in the home	0 No 1 Yes	0.68	0.18
Help learn	Things parent has helped child learn during the past month (11 items)	0 No, did not help 1 Yes, helped	0.83	0.23
Talk with child	Things parent has talked with child about (6 items)	1 Never 2 Rarely, if ever 3 Once/twice a month 4 Once/twice a week 5 Daily	4.33	0.91
Success in school	How well parent thinks child will do in school	1 Very poorly 2 Poorly 3 About average 4 Well 5 Very well	4.09	0.93
Graduate high school	How likely parent thinks child will graduate from high school	1 Probably not 2 Not very likely 3 Somewhat likely 4 Very likely	3.97	0.17
Highest schooling	Parent estimates of child's future schooling for children expected to graduate from high school	Not scored (national comparative data not available; not applicable all parents)	N/A	N/A
Parent as a teacher	Agreement with statements that reflect how children learn or the parent's role as a teacher (14 items)	1 Disagree strongly 2 Disagree somewhat 3 Agree somewhat 4 Agree strongly (Note: scoring is reversed for items c,d,e,h,i,j, and l)	3.43	0.40
Art-related things children do	Frequency of children engaging in arts-related activities (6 items; CMC developed for the Kaleidoscope study; no national comparative data available)	1 Never 2 Rarely, if ever 3 Once/twice a month 4 Once/twice a week 5 Daily	4.25	0.57
Arts-related things parents and children talk about or do together	Things parent and child have talked about or done together, mostly arts-related (12 items; CMC developed; no national comparative data available)	1 Never 2 Rarely, if ever 3 Once/twice a month 4 Once/twice a week 5 Daily	4.30	0.46

Kaleidoscope staff administered the parent interview to a sample of parents who volunteered to participate in the study. A total of 35 parents were interviewed who had children in Kaleidoscope classrooms (Preschool 1, 9 children; Preschool 2, 9 children; Preschool 3, 8 children; and Kindergarten, 9 children).

Interview responses indicated a high level of interaction between parents and children. No rating was given if the parent said that the child was "too young" with regard to a particular item. For most categories, there was not a great deal of variability in the responses of parents. "Typical" answers could be described by the following statements:

- Parents reported that their child had helped in the last month with such household tasks as mixing or stirring foods or taking the dishes off the table. Such help was provided once or twice or on a regular basis.
- Parents reported that they read to their child nearly three times a week.
- Parents reported that they had over three children's books in the home, and a majority of parents said that they had 10 or more children's books in the home that their child could look at.
- Parents reported that there were over three types of reading materials in the home for the child to look at or read (for example, magazines, newspapers or comic books).
- Parents reported that they had in their home over 8 (from a list of 12) things children could play with (for example, crayons and paper, clay or playdough, or "put together" toys).
- Parents reported that they had helped their child with more than 9 (from a list of 11) learning activities (for example, nursery rhymes or songs, colors, to say the "abc's").
- Parents reported that they talked or interacted with their child as often as daily or once or twice a week in response to a list of six items (for example, listen to child read, talk about future plans and goals, talk about child's problems).
- Parents reported that their child would do very well or well in school.
- Parents reported (94%) that their child was very likely to graduate from high school.
- Parents responded positively to a series of 14 statements about how children learn and the parent's role as a teacher.
- Parents reported that their child engaged in a list of six arts-related activities daily or once or twice a week (for example, dance or pretend to be a dancer, draw or paint, sing a song, or tell you a story).
- Parents reported that daily or once or twice a week they and their child either talked about or engaged together in a list of 14 activities that were heavily arts-related (for example, play or pretend to play a musical instrument, play make believe, sing a song).

Interpretation of these results is complicated by the issue of validity, as is true for all interview protocols that rely on self-reports. Do the responses by parents reflect the actual conditions in the home or are they tempered by the understandable tendency of some parents to tell the interviewer what they think the interviewer "wants" to hear?

A Kaleidoscope staff member who participated in the parent interviews acknowledged that she had serious reservations about the validity of the responses. Her impression was that several parents were attempting to provide the "right" answers, rather than simply reporting on the facts or giving their own opinion. In some instances, she was reasonably certain that the reports by parents were inconsistent with what she had observed (for example, with respect to the number of children's books in the home). She was also concerned that the interview might be too long for some parents (although only one out of 35 parents failed to respond to all interview items).

CMC's evaluators would highlight the following methodological issues to keep in mind when analyzing the parent interview responses and in considering whether to collect similar data from Kaleidoscope parents in the future:

- Guidelines for administering the parent interviews should be standardized. It might be best to have the interviews conducted by student interns or other independent data collectors to minimize any concerns on the part of parents about how their responses would be viewed by the Kaleidoscope staff.

- A random sample of parents having children aged 3-4 should be interviewed, since some items are sensitive to the age of the child. This will support generalizations of the findings to all Kaleidoscope families with children in that age range and will facilitate comparisons with national data (for example, in Even Start, the evaluators have decided to limit parent interviews to families with three-year-olds and four-year-olds).

- The parent interview should be administered twice a year, with a "pretest" in the fall and a "posttest" in the spring. This permits calculation of **gain scores** which can be used as a measure of the effects of participation in Kaleidoscope (posttest score minus pretest score equals gain score) Analysis of gain scores is more meaningful than raw scores, since whatever bias (or lack of validity) may be introduced by the parent's intent to provide a "socially desirable" response is offset by the fact that the same influence would presumably be operating in the spring as in the fall. Gain scores are also more useful for comparisons with national data which rely on this analytical approach.

- The interview instrument should be reviewed in terms of the suitability of categories and information items. To what extent are the items related to Kaleidoscope's program objectives for parents and children? To what extent do parent education seminars target items included in the interview? Should the two arts-related categories be eliminated due to lack of comparative national data or for other reasons?

The following comparative data from the national Even Start evaluation are provided to illustrate the type of analysis that could be done in the future if a decision were made to continue to collect parent interview data for Kaleidoscope. As explained above, the analysis should focus on gain scores; however, this was not possible for the evaluation effort, since Kaleidoscope parent interview data prior to Spring 1993 were not available. In the following chart, these findings are compared with posttest data from two groups in the Even Start study. The first group is a sample of 84 families participating in 10 Even Start sites that have been selected for in-depth study in the national evaluation. The second group is a sample of 75 control families in the same study who represent low-income families in the same communities. All categories have been included in the following chart for which there are comparative data for Kaleidoscope families, Even Start families and control families. Average (mean) scores on each category are provided, with the standard deviation (SD) in parentheses.

Parent Interview
Comparison of Kaleidoscope, Even Start and Control Families *

	Kaleidoscope participating families (n=35)	**Even Start participating families (n=84)**	**Even Start control families (n=75)**
Category	**Spring 1993 Test Mean (SD)**	**Posttest Mean (SD)**	**Posttest Mean (SD)**
Story reading	3.69 (1.05)	3.4 (1.2)	3.0 (1.3)
Books in home	3.74 (0.61)	3.5 (0.7)	3.4 (0.7)
Reading material	0.58 (0.32)	.65 (23)	.56 (27)
Play things	0.68 (0.18)	.62 (22)	.58 (20)
Help learn	0.83 (0.23)	.74 (25)	.70 (21)
Talk with child	4.33 (0.91)	3.7 (0.8)	3.7 (0.8)
Success in school	4.09 (0.93)	4.4 (0.7)	4.0 (1.0)
Parent as a teacher	3.43 (0.40)	3.1 (0.4)	3.0 (0.4)

* *Source for the National Even Start and control family data is "Selected Exhibits from the National Evaluation of Even Start, Year Three Draft Report," Prepared by RMC Research Corporation and Abt Associates, Inc., Even Start Evaluation Conference, March 25-26, 1993.*

Since we are presenting raw scores which reflect the status at a single point in time rather than gain scores which depict change over time, and since these data are not strictly comparable in other respects, no statistical comparisons or tests of significance have been made. The data are presented as a "ballpark" estimate of how Kaleidoscope parents compare with two groups of low-income parents, one group in an intensive parent-child intervention program and a second group of control families.

As can be seen at a glance, Kaleidoscope parents rated themselves higher than either Even Start or control families on six categories (story reading, books in home, play things, help learn, talk with child, and parent as a teacher); on two categories Kaleidoscope families rated lower than Even Start but higher than control families. For reasons discussed above, there is no way to confirm the extent to which these relative ratings reflect the actual situation in the families versus the methodology of the interview, which varied somewhat among all three groups. In the case of Kaleidoscope, interview ratings may reflect the effects on parents of participating in the program during the 1992-93 year, or they could simply result from higher functioning parents being more likely to enroll their children in Kaleidoscope (as noted above, only an analysis of gain scores based upon pretests and posttests would make it possible to begin to disentangle parent characteristics and program effects).

We would, however, highlight two points in the above analysis of the parent interviews, in the context of impressions CMC's evaluators have obtained from our focus group sessions with parents and our interviews with Kaleidoscope staff. First, we give considerable credence to the self-reports of Kaleidoscope parents that they talk with and do things with their children to a degree that probably exceeds the norm of low-income parents. A finding that Kaleidoscope parents may engage in such behaviors more than either Even Start or control parents does not surprise us.

Second, we are struck by the high ratings of Kaleidoscope parents in reacting to statements about how children learn and the parent's role as a teacher. Our impression had been that Kaleidoscope has given only modest priority to parent education activities and very little priority to involving parents actively in the program. Compared with programs such as Even Start or Head Start, Kaleidoscope appears to devote relatively few resources to working with parents around how children learn or emphasizing the parent's role as a teacher; the emphasis is rather on teaching as it occurs in the Kaleidoscope homeroom or artist/teacher's studio. Nevertheless, parents in the program appear to be well informed about how children learn and to have a sophisticated view of the parent's role as a teacher. We are unable to determine the extent to which this is an outcome of Kaleidoscope's program strategies regarding parent education and involvement.

Parent Focus Groups

As already noted in Chapter III, CMC's evaluators had the opportunity to meet with two focus groups of parents. The meetings were held on different days spanning a six week period, one was in the morning and the other in the evening to broaden the opportunities for parent participation. The focus groups were attended by approximately 20 parents. Parents were quite vocal and forceful in expressing their views. Overall, parents were lavish in their praise of the Kaleidoscope program and the quality of services their children receive.

Since many of the parents' comments have been reported in the discussion of the quality of the early childhood program, we will only briefly summarize the findings here. As indicated by these comments, parents were lavish with their praise of the Kaleidoscope program:

- *I can't begin to tell you the things my child has learned. He's learning to interact. There's no one his age at home.*
- *[In commenting about what makes the program special:] Kids are learning. But to them, it's playing.*
- *Exposure to colors and how to make colors into paintings. Brings out imagination a mother doesn't have time for.*
- *Things that children are exposed to, we as adults haven't been exposed to.*
- *Can't rave enough about (name of homeroom teacher).*
- *[In commenting about volunteer work with Kaleidoscope:] They know when you come, they like when you are there.*
- *All made cards when my child had tonsils out and all called. My child asked me: "Why do all these people care about me?"*
- *Great rapport children have with teachers.*
- *We expected our son to blossom, he was shy. That happened. He's very creative. Arts program has blossomed for him. He can handle it all.*

- *As a single parent, it's hard to teach my daughter, but she gets it here. I hadn't realized how important these things are. Didn't know what to expect in beginning.*

- *I've seen a lot of schools and programs, but none like this.*

- *Can't get better preschool program anywhere.*

Although it is common for parents to like the preschool program their children attend, the evaluators were impressed by how enthusiastic the Kaleidoscope parents were in expressing their views and how strongly they felt about the program. Parents' remarks about staff were generally quite favorable, and in particular several parents gave specific examples of how they had been helped by the Kaleidoscope program director.

Not all comments were positive, however. The parents also expressed a few criticisms. The suggestion was made that more attention be devoted to encouraging all parents to participate in meetings, perhaps by scheduling them at times that are convenient for families with work and other commitments.

Several parents were concerned about how prepared their children would be for first grade, wondering whether more time should be devoted to "reading and writing." In part, this concern stemmed from skepticism about the extent to which the public schools would be as responsive to the needs and talents of their children as they felt teachers were in Kaleidoscope. This concern may reflect a common misunderstanding among parents about how a quality early childhood program facilitates children's learning and promotes school readiness. To the extent that the latter is the case, Kaleidoscope should consider emphasizing this theme in its parent education initiatives.

Parents' comments made it clear that they saw the Kaleidoscope program as providing major benefits to their family. However, the child was seen as the principal beneficiary. Payoff for parents and the family occurred indirectly through the child: in knowing that the child was well cared for during the day, was receiving a quality preschool education experience, and was being exposed to the arts at an early age.

VI. Conclusions and Implications

Kaleidoscope was launched as an innovative approach to an arts-based early childhood program. The central concept was that an arts-integrated curriculum that combined visual arts, music, dance and language arts, in the context of a developmentally appropriate program, would promote the learning and development of low-income, inner-city children. A distinctive feature of the Kaleidoscope model was that the child spends part of the day in a homeroom classroom, staffed by early childhood teachers, and part of the day in three studios, staffed by artist-teachers who specialize in art, dance and music.

Three years after Kaleidoscope had commenced operations, Collins Management Consulting, Inc. (CMC) was asked to conduct an independent evaluation. At the time CMC began our study, Kaleidoscope had already demonstrated the capability to conduct its own research and had assembled preliminary evidence of program effectiveness, particularly with regard to children's cognitive functioning. CMC's evaluators therefore decided to build upon and extend that knowledge base.

Our purposes in the evaluation study were twofold. First, we attempted to provide authoritative information that could guide the future evolution of the Kaleidoscope program, including informing the in-house research effort and broadening the scope of that inquiry. Second, we sought to provide objective data on Kaleidoscope's program quality and the impact on children and families. The evaluation study was developed for use by all persons interested in Kaleidoscope, including parents, other schools that might seek to implement or adapt the Kaleidoscope model if it were proven effective, early childhood researchers, educators in the arts, and funding organizations.

Our evaluation was broad in scope and included a pioneering combination of old and newer methodologies. We undertook a comprehensive analysis of program processes and examined a range of child and family outcomes. Our approach has been carefully documented so that all or parts of it could be replicated by Kaleidoscope's researchers in the future should they decide to do so.

In order that our yardstick for measuring quality be clearly understood, we specified seven criteria that define a high-quality early childhood education program that have been distilled from major publications widely regarded as setting the standards of the profession. We have been similarly explicit regarding our interpretations of a quality arts-based program for preschool and kindergarten children. In critiquing Kaleidoscope's facility, we have spelled out ten major features that characterize a developmentally appropriate physical environment. Standardized observation tools were used in obtaining information about program processes and quality, supplemented by interviews and focus groups that provided opportunities for staff and parent input.

In our examination of outcomes for children, we undertook a reanalysis of the impact of Kaleidoscope on children's cognitive functioning (in comparison with a comparable group of children enrolled at nearby Southwark Day Care Center). We also assessed program impact on children's social development, problem solving and imagination using a measure of *sociodramatic play*, that is, make-believe play in which children take on roles and enact situations interactively.

In our analysis of outcomes for parents and families, we adapted a standardized parent interview instrument which assesses parent-child interactions and the parent's role as a teacher. That was supplemented by meetings with parent focus groups.

Key conclusions of the evaluation study can be summarized in the responses to five questions:

1. Is Kaleidoscope a high-quality, developmentally appropriate program?

Yes. Kaleidoscope rated highly on the seven criteria CMC used for evaluating program quality, even though there was room for improvement in each of these key areas, and notwithstanding serious deficiencies in the physical environment.

Criterion #1 -- Appropriate Curriculum: The Kaleidoscope curriculum was based upon sound child development theory and was well supported by the staff. The curriculum was being implemented in an exemplary fashion, particularly in the homeroom classes, but less successfully in the special arts classes.

Criterion #2 -- Individualization: The program was being effectively individualized in response to identified child needs. Minor problems were identified related to the role of the psychology interns and some teachers expressed dissatisfaction with using the LAP as a child assessment tool.

Criterion #3 -- Physical Environment: The physical environment emerged as the most serious weakness in the Kaleidoscope program. Rated against 10 major features that characterize developmentally appropriate facilities, Kaleidoscope had deficiencies in 9 areas. Noteworthy problems included potential hazards for children, questions whether the facility conformed to the Americans with Disabilities Act (ADA), major difficulties with shared space, and limitations posed by the physical environment on the education program. Notwithstanding the obstacles presented by the facility, the teaching staff, through competence and dedication, were usually able to carry out a quality program that facilitated children's learning and development.

Criterion #4 -- Child Choice: Children in the homeroom classes were free to select materials and activities of interest to them. However, child choice was almost missing from the arts classes as conducted by the former team of artist-teachers.

Criterion #5 -- Respect for Children: Kaleidoscope's philosophy puts children first. The essence of quality in an early childhood program is in interactions between adults and children. Kaleidoscope's homerooms are standouts. Homeroom teachers are skillful at interacting with children and managing their behavior. While the artist-teachers espoused the same child-focused philosophy, they were not uniformly skillful in translating their goals into action.

Criterion #6 -- Parent Involvement: Kaleidoscope parents were united and eloquent in their enthusiasm for the program. They praised the director and teaching staff for exposing their children to an outstanding program of early childhood education. Some parents expressed concern about the program's failures to involve more parents. They proposed affirmative efforts at parent involvement, such as more flexibility in scheduling meetings. The staff similarly expressed a positive view of parent involvement, mixed with ambivalence about how extensively to include parents. Where involvement had been formalized, as in communicating with parents, solid results had been obtained. But for a substantial group of parents, involvement was either limited or missing.

Criterion #7 -- Staff Training: The homeroom teachers were well trained and educated in early childhood education and were skillful in applying their training in implementing the Kaleidoscope curriculum. The team of artist-teachers who were in the program at the time of the evaluation study, however, had been selected for their professional credentials in art rather than their experience in early childhood education. Efforts made through staff training to compensate for the artist-teachers' lack of early childhood training and experience were not fully successful. This lack of early childhood expertise seriously limited the developmental appropriateness of teaching in two out of three of the artist studios and posed an obstacle to integrating the arts-based components into the overall early childhood program.

2. Is the arts dimension of Kaleidoscope well conceived and developmentally appropriate? Are the arts-based components well integrated with one another and with the program as a whole?

Yes, although continuing progress needs to be made in this area. We assessed Kaleidoscope's arts components from two perspectives: first, in terms of the program vision being articulated by the director and her teaching staff; and second, in terms of the extent to which both vision and practice conformed to emerging themes around what constitutes effective, developmentally appropriate practice in arts education for young children.

We found both Kaleidoscope's vision and evolutionary trajectory to be generally consistent with major themes found in quality arts instruction for young children, such as giving children many opportunities to create art, helping them to become aware of art in their everyday lives, and giving them opportunities to look at and talk about art. On the whole, we found the Kaleidoscope curriculum (though not always the implementation by the previous team of artist-teachers) to be consistent with emerging standards of good practice. In particular, the potential for talking about the arts was enhanced by having trained artists in the program.

Two of the three artist-teachers employed at the time of the site visits had been largely unable to implement either the kind of program envisioned by Kaleidoscope's director or as defined by emerging standards in arts education. Both were trained artists and appeared to be highly motivated to do a good job. However, their activity periods were closer to the traditional, teacher-directed arts instruction that is commonplace for older children than they were to the more developmentally appropriate practices that would be suitable for the Kaleidoscope program model.

In our report, we have identified four points related to the arts where we recommend that Kaleidoscope staff engage in further exploration and development: (1) organize artistic learning around projects that are meaningful to children; (2) use separate studios strategically and in a coordinated way for each of the arts components; (3) give children plenty of time for "messing about" and exploring the potentials of art materials; and (4) document the work and thinking that children do, individually and collectively, in the visual and performing arts. Kaleidoscope has taken some initiatives in each of these areas; however, we believe there is much more that could be done, in accord with the program's vision.

3. Is there any evidence from standardized test results that children's development is enhanced by participation in the Kaleidoscope program?

Yes. Children participating in Kaleidoscope were compared with a group of children enrolled at nearby Southwark Day Care Center. The children lived in the same neighborhood and had generally similar life circumstances. The children were approximately equivalent in cognitive functioning at the start of the program and key variables such as child's age and mother's education did not differ by a statistically significant amount.

Kaleidoscope children improved more over time than the Southwark children, as measured by two widely used tests of cognitive and language functioning (the *Kaufman Assessment Battery for Children* and the *Peabody Picture Vocabulary Test-Revised*). Kaleidoscope children achieved greater gains on particular subtests than the comparison children. When viewed in the context of the typical pattern of low-income children showing declining standardized scores on tests of intellectual functioning over time, the program's success in enabling children to improve on a number of cognitive and language measures was impressive.

4. Is there evidence other than standardized test scores that children benefited from Kaleidoscope participation?

Yes. In the evaluation study, we sought to measure the impact of Kaleidoscope on the children's social development, problem solving, and imagination. We assessed these outcomes through a systematic study of children's sociodramatic play, that is, make-believe play in which children take on roles and enact situations interactively. A group of similar children from Southwark was used for this comparison as well.

Participation in Kaleidoscope was related to strikingly higher levels of children's sociodramatic play: among Southwark children as a group, sociodramatic play was not present, while Kaleidoscope children typically engaged in sociodramatic play, some of them at an elaborated level. In summary, Kaleidoscope participants appeared to play more interactively, developed and more effectively sustained make-believe situations, used more language, elaborated their play to a greater extent, and engaged in social and practical problem solving.

When the data were analyzed by gender, an important finding emerged. In Kaleidoscope boys and girls did not differ significantly in their average play scores; in Southwark the scores of both boys and girls were lower and the Southwark boys did worst of all. What this finding suggests is that a classroom environment supportive of sociodramatic play, like those observed in the Kaleidoscope program, appears to be particularly advantageous for boys, whose dramatic play might otherwise be very limited.

5. Does the Kaleidoscope program provide benefits to parents and families?

Yes, although parents made it clear that they saw the child as the principal beneficiary. Parents were overwhelmingly positive in their views of the Kaleidoscope program, even though they pointed out areas where they would like to see improvements, such as the need for more parent involvement. Based upon preliminary results using a standardized parent interview instrument, Kaleidoscope parents appeared to be well informed about how children learn and demonstrated relatively sophisticated views of the parent's role as a teacher. Parents indicated that payoff for parents and the family occurred indirectly through the child: in knowing that the child was well cared for during the day, was receiving a quality preschool education experience, and was being exposed to the arts at an early age. Such findings would be strengthened using a pretest-posttest methodology to identify and validate outcomes.

In summary, Kaleidoscope has a well-articulated program model that has been successful in achieving major program goals and objectives. Settlement Music School has proven to be a nurturing and supportive institutional environment for Kaleidoscope. The director and Program Coordinator, Dr. Meg Griffin, is to be commended for her strong and imaginative leadership.

The evaluators would highlight the following **implications and recommendations** based upon our findings in this evaluation study:

A. The conceptual underpinnings and basic design of Kaleidoscope are sound and provide a framework for ongoing program evolution and further improvement.

Our evaluation study validated Kaleidoscope's underlying conceptualization, basic program design, and curricular strategy. Although several shortcomings were noted, the most serious relating to the physical environment and to the previous team of artist-teachers, all of them can be remedied.

We propose below specific recommendations and action steps to improve the Kaleidoscope program. However, we do not recommend, and we would advise against, a major revision of the program model. Kaleidoscope is an innovative, high quality program of proven effectiveness. The program has demonstrated impressive accomplishments in a short period of time. Few early childhood programs focused on low-income and at-risk populations of preschool and kindergarten children have a comparable record of success in producing significant child outcomes.

B. Top priority should be given to upgrading the physical environment for the Kaleidoscope program.

We recommend strongly that, as a first step, immediate actions be taken to address serious deficiencies in the physical environment, including concerns about the children's health and safety pointed out in our report. As a second step for the long-term, we recommend that a high-level task force be appointed to explore options and strategies for a major upgrading of the physical environment. At a minimum, these options should include consideration of a major renovation of the present facility to make it suitable for serving preschool- and kindergarten-age children, to insure that it conforms with the requirements of the Americans with Disabilities Act (ADA), and to reflect the current state-of-the-art in child abuse prevention. Ideally, the Kaleidoscope program should have its own building or wing adjacent to or nearby the Settlement Music School with space dedicated to Kaleidoscope activities and not shared with any other users. Such a facility should include developmentally appropriate homeroom classrooms, arts studios and a playground in keeping with the quality and innovative character of the Kaleidoscope program.

C. The roles, qualifications and training of the artist-teachers need to be reexamined in order to improve integration of the arts-based and early childhood program components.

Problems in the arts classes appeared to result from a lack of appropriate training of the artist-teachers in early childhood education and ineffective coordination of the homeroom teachers and the artist-teachers. Kaleidoscope's director and the teaching staff were aware of these issues. Some corrective action has been taken since the evaluation team made their last site visit. A new team of artist-teachers has joined the program. While we believe that these developments should make it easier to address the problems identified in our study, we feel obliged to caution that complex programmatic relationships are rarely easily resolved.

We recommend that a plan of action be developed to address this issue with explicit objectives and milestones. This will call for close cooperation among the director, the homeroom teaching staff and the new team of artist-teachers in identifying appropriate roles and techniques for collaboration among the homerooms and the arts studios.

D. Efforts should be made to strengthen parent involvement.

The Kaleidoscope program and staff have been highly successful in winning parent support and endorsement. Parents are eloquent in describing how their children benefit from participation in the program. Nevertheless, there is a widespread recognition that a majority of parents are involved to a limited extent or not at all. Kaleidoscope's director and many in the teaching staff share an ambivalence about how much and what type of involvement would be appropriate and feasible.

We believe that a case can be made for more affirmative efforts to involve parents and that such actions would be welcomed by many parents. Accordingly, we propose that a plan be developed to strengthen parent involvement. We recommend that representatives of the parents be asked to participate in developing such a plan to insure that it takes into account parents' needs, circumstances and priorities. A stronger parent involvement component would be particularly critical if Kaleidoscope intends to pursue its interest in becoming a Head Start program.

E. Kaleidoscope's in-house research inquiry should be modified to include a broader approach to program outcomes and processes.

Kaleidoscope's director has made effective use of the student interns in mounting an impressive in-house research effort. Prior to our evaluation study, this research had begun to document the program's success in improving children's intellectual growth. Our study confirms and extends the findings of the in-house research.

We recommend that future research utilize and adapt aspects of the methodology employed in CMC's evaluation. In particular, we propose a broader approach to defining child outcomes and recommend including measures in addition to standardized tests, such as continuing assessment of sociodramatic play. This is particularly important in that Kaleidoscope is an arts-based program and, as such recognizes the importance of fostering multiple intelligences (in Gardner's sense of the term, e. g., spatial, musical, kinesthetic, interpersonal and intrapersonal, in addition to traditional measures of cognitive growth, linguistic and logical/math intelligence) We also propose that future research not be limited to outcomes and that it include an analysis of program processes, preferably based upon classroom observation.

F. The Kaleidoscope model of an arts-based early childhood program has matured to the stage that it holds considerable promise for replication or adaptation by other organizations, with the addition of recommended changes.

Kaleidoscope's program model is well developed, in theory, in writing and in practice. The essence of the model is that it is evolutionary, and systematic efforts are being made to improve the curriculum based upon an ongoing dialogue among the director and the teaching staff. We found ample anecdotal and empirical evidence that the program has improved markedly since its inception. We anticipate further progress during the 1993-94 program year and in the future, particularly with reference to improvements in the arts curriculum and in the integration of arts with the overall early childhood education program.

We believe that it is appropriate to disseminate the Kaleidoscope model to interested organizations. Other arts-based schools across the country might consider replicating or adapting the Kaleidoscope model of an arts-based early childhood program. Similarly, other preschool and kindergarten programs of whatever auspices could learn from Kaleidoscope's effective techniques for early childhood education and arts-based education for young children.

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Kaleidoscope:
Profile of an Arts-Based Early Childhood Program

TECHNICAL APPENDIX

FINAL REPORT OF AN EVALUATION STUDY CONDUCTED BY:

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This study was conducted by Collins Management Consulting, Inc. (CMC) under contract with Settlement Music School. Margaret E. Griffin, Ph.D., Coordinator, Kaleidoscope Preschool Arts Enrichment Project, supervised the evaluation study on behalf of Settlement Music School. CMC is located at 301 Maple Avenue West, Suite 602, Vienna, VA 22180. Telephone (703) 938-6555.

Kaleidoscope:
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FINAL REPORT

Technical Appendix

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INTERVIEW AND FOCUS GROUP QUESTIONS

FINAL REPORT (Chapters III, IV, AND V)

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- Homeroom Teacher Interview
- Artist Teacher Interview
- Kaleidoscope Director's Interview
- Focus Group Questions for Kaleidoscope Parents

FOCUS GROUP QUESTIONS FOR KALEIDOSCOPE TEACHERS

- What are the key characteristics of a quality early childhood program?
- What are the principal differences and similarities between Kaleidoscope and other early childhood programs?
- How does the role of the teacher differ in Kaleidoscope from other early childhood programs?
- What are the strengths and weaknesses of the division of labor between the homeroom teachers and the artist teachers?
- What are the major benefits to children of participation in the Kaleidoscope program?
- How is the curriculum tailored to children with particular interests and developmental profiles?
- In what ways do parents participate in the program? How might parents be more involved?
- How are art, music and dance integrated in the overall early childhood program?
- What are the strengths and weaknesses of Kaleidoscope's arts-based curriculum?
- How would you assess Kaleidoscope's facilities for carrying out a quality early childhood program? For implementing an arts-based curricumum?
- How might Kaleidoscope's teacher training and professional development be strengthened?
- What changes should be made in the Kaleidoscope arts-based curriculum or early childhood program?
- What are the major sources of personal and professional satisfaction in working for Kaleidoscope?

HOMEROOM TEACHER INTERVIEW

Teacher:

Classroom:

Date:

Interviewer:

1. How long have you been with the Kaleidoscope program? What were you doing before that?

2. What attracted you to this program?

3. Have you ever worked in an arts-based program before? Do you have any training in the arts?

4. What were your expectations when you first arrived? Are they any different now?

5. Having the Kaleidoscope children go for arts instruction in special studios is a basic part of the program's design. What do you see as the advantages and disadvantages of doing this?

6. What are your goals for the children? Do these vary with the ages or abilities of the children? How do you go about individualizing the curriculum?

7. Is there a system in place for identifying and serving children with special needs? Are any of the children currently in your homeroom special needs children? If so, what are their needs and what do you do to serve those children?

8. How do you go about implementing the curriculum? Could you explain the lesson planning process?

9. What percentage of homeroom classroom time would you say is devoted to teacher-initiated activities? To child choice? How about the time that the child is in art, music, and dance -- can you make any estimations about how the children's time is spent in these arts classes?

10. How do you tie in what goes on in these special classes with what goes on in homeroom? Do you think there is enough coordination? Do you ever feel there is more coordination than you are comfortable with?

11. What types of interactions do you have with the children's parents? Would you like to have increased interaction, less interaction, or do you feel that what you have now is about the right level of interaction?

12. What changes have you seen in the children thus far this year? Can you cite some particular examples?

13. Do you see any changes in the children's families that you could attribute to the Kaleidoscope program?

14. Have you yourself changed any of your attitudes or practices as a result of being in the Kaleidoscope program?

15. What do you see as the strengths of the Kaleidoscope program?

16. What are its weaknesses, if any?

17. If you were in a position to change the Kaleidoscope program, what changes would you suggest?

18. How do you think the Kaleidoscope program compares with other quality early childhood programs? Do you think the Kaleidoscope children are well prepared for school? Do you think there are any skills they might need that they are not getting through the Kaleidoscope program?

19. Is there anything we haven't covered that you would like to add?

ARTIST TEACHER INTERVIEW

Teacher:

Classroom:

Date:

Interviewer:

1. How long have you been with the Kaleidoscope program? What were you doing before that?

2. What attracted you to this program?

3. Have you ever worked in an early childhood program before? Do you have any training in early childhood education?

4. What were your expectations when you first arrived? Are they any different now?

5. (If this is not the teacher's first teaching experience...) As compared to your work with children prior to joining Kaleidoscope, do you do things pretty much the same here or have you found yourself adopting a different approach?

6. What are your goals for the children? Do these vary with the ages or abilities of the children? How do you go about individualizing the curriculum?

6b. What do you do if you have a child who has special talent in your area?

6c. What about a child who has more difficulty than the other children in art, music, dance?

7. Do you use any particular theories or curriculum resources in planning what to teach? Have you had to modify any theories or approaches in any significant way for use in Kaleidoscope?

8. What do you see as your role in the classroom? Would you describe your teaching methods as the same or different than the homeroom teachers? How about the other artist teachers?

9. What coordination goes on between you and the other artist teachers? Between you and the homeroom teachers? Do you think there is enough coordination? Do you ever feel there is more coordination than you are comfortable with?

10. How do you go about implementing the curriculum? Could you explain the lesson planning process?

11. Having a separate studio for your work with the Kaleidoscope children is a basic part of the program's design. How important is this to your teaching? What do you see as the advantages and disadvantages of doing this?

12. What types of interactions do you have with the children's parents? Would you like to have increased interaction, less interaction, or do you feel that what you have now is about the right level of interaction?

13. Have you seen any changes in the children thus far this year? Can you cite some particular examples?

14. Do you see any changes in the children's families that you could attribute to the Kaleidoscope program?

15. Have you yourself changed any of your attitudes or practices as a result of being in the Kaleidoscope program?

16. What do you see as the strengths of the Kaleidoscope program?

17. What are its weaknesses, if any?

18. If you were in a position to change the Kaleidoscope program, what changes would you suggest?

19. Do you think the Kaleidoscope children are well prepared for school? Do you think there are any skills they might need that they are not getting through the Kaleidoscope program?

20. Is there anything we haven't covered that you would like to add?

KALEIDOSCOPE DIRECTOR'S INTERVIEW

Director:

Date:

Interviewer:

1. What are Kaleidoscope's goals for children? How do those goals differ from any quality early childhood program?

2. What are the most important features of the Kaleidoscope curriculum?

3. What are your expectations for teacher-child interaction on the part of the homeroom teachers? Does this differ for the artist-teachers?

4. How are homeroom teachers expected to reinforce the arts-based curriculum?

5. How are the artist-teachers expected to reinforce the early childhood curriculum?

6. What issues and concerns do teachers commonly raise with you?

7. What are the roles of parents in the Kaleidoscope program? Does parent participation tend to change over time? If so, in what ways?

8. In what ways does the physical layout of the center influence curriculum design? What would you do differently if you had a free hand in designing the center?

9. What do you see as the principal child outcomes of participating in Kaleidoscope? Please give examples.

10. Do you see any changes in the children's families that you could attribute to the Kaleidoscope program?

11. What do you see as the strengths of the Kaleidoscope program?

12. What are its weaknesses, if any?

13. What changes do you think should be made in the Kaleidoscope program?

14. In what ways could the Kaleidoscope program be replicated or adapted by other early childhood programs?

15. Is there anything you would like to add?

FOCUS GROUP QUESTIONS FOR KALEIDOSCOPE PARENTS

1. What made you want to enroll your child in the Kaleidoscope program?

2. How important do you think the arts are in a young child's life?

3. What were your expectations at the outset of the program?

5. Do any of you do volunteer work with the Kaleidoscope program? What kinds of things do you do?

6. How do you feel about the parent conferences? What do they accomplish? Is there anything you'd suggest changing? Are there enough of them? Are the times at which they are given ones which fit your schedule?

7. How do you feel about the parent education meetings? Which topics did you like best? Which least? Is there anything you'd suggest changing? Are the times at which they are given ones which fit your schedule?

8. Do you talk with your child's homeroom teachers on a regular basis? How helpful do you find them? Do you ever talk with the art, music or dance teachers about your child? How helpful do you find them?

9. Do you talk with the program administrators -- Meg and Jane -- on a regular basis? How helpful do you find them? Do you find them "approachable"?

10. Do you regularly read the newsletters? How helpful do you find them? Do you like getting them weekly -- or would you suggest another timetable?

11. Do you have any problem with the Kaleidoscope program's rules -- for instance, the policies on absences and not bringing in toys from home?

12. Has your child's enrollment in the Kaleidoscope program affected anyone else in your family?

13. Has your child's enrollment in the Kaleidoscope program had any effect on your life?

14. Do you think an arts-based program is good preparation for public school? How does it help? Are you concerned about anything your child is not getting?

15. What do you like best about Kaleidoscope?

16. What do you like least? Could you suggest any ways in which the program might be improved?

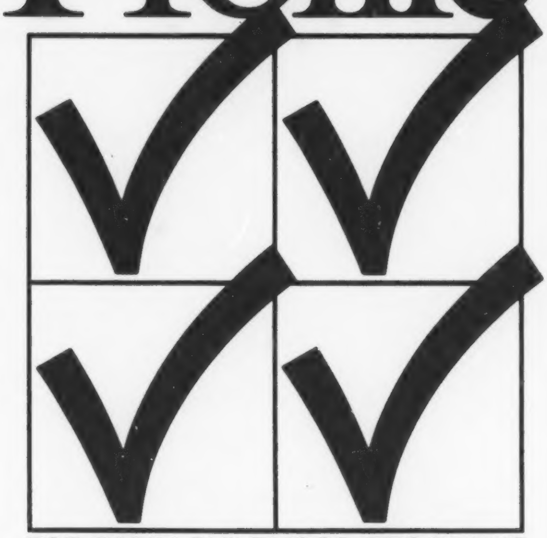
17. Would you recommend the Kaleidoscope program to other parents

ASSESSMENT PROFILE
FOR EARLY CHILDHOOD PROGRAMS

FINAL REPORT (Pages 8-31)

ASSESSMENT

Profile



FOR EARLY CHILDHOOD PROGRAMS

Preschool
Infant
School-Age

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Quality Assist
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Atlanta, Georgia 30333

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Assessment Profile for Early Childhood Programs

Martha Abbott-Shim, Ph.D.   Annette Sibley, Ph.D.

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Early Childhood Program Information

Program Name: ______________________________

Address: ______________________________

Program Administrator: ______________________________

Preschool Classrooms

1 ______________________

2 ______________________

3 ______________________

4 ______________________

5 ______________________

Infant Classrooms

1 ______________________

2 ______________________

3 ______________________

School-Age

1 ______________________

2 ______________________

3 ______________________

Classroom Observers

____

____

____

Observation Dates

____

____

____

Preschool

Safety & Health		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Classroom is safe.										
O	1. Furniture for children's use is appropriate size.										
O	2. Shelves are stable and well anchored so that children cannot pull them over.										
O	3. Furniture is in good repair, free of loose nails and wobbly legs.										
O	4. Pathways are free of hazardous obstructions (such as sharp corners of furniture, fans, debris from cubbies).										
O	5. Electrical cords are secured to prevent tripping or pulling.										
O	6. Unused electrical outlets are covered.										
	B. Supplies and materials are safe.										
O	1. Dangerous items are stored out of children's reach (such as poisons, sharp scissors, medicines, cleaners).										
O	2. Toys and learning materials are safe (i.e. free of sharp edges and points).										
	C. Teacher is prepared to respond to accidents and emergencies.										
O	1. First aid supplies are available within the classroom and include: antiseptic, sterile gauze, adhesive bandages, thermometer, and tweezers.										
O	2. Written emergency procedures and an evacuation diagram are posted for situations requiring children to be relocated (such as fire, tornado, flooding).										
R	3. Emergency procedures for relocating children are practiced at least one time each month.										
	D. Personal hygiene is encouraged.										
O	1. Teacher washes hands before handling food, after assisting with each child's diapering/toileting, and after assisting a sick child.										
O	2. Children wash hands after toileting and before meals and snacks.										
O	3. Disposable towels are available where children wash their hands.										

Safety & Health		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
O	4. Personal items are available for each child (such as a change of clothing and/or a toothbrush).										
O	5. Personal items for each child are labeled and kept in individually labeled containers or cubbies.										
O,R	6. Soiled clothes are sealed in plastic bags and sent home daily -- or soiled clothes are not evident.										
R	7. Nap time linens are used and are used exclusively by one child.										
R	8. Nap time linens are used and are washed at least weekly.										
	E. Teacher takes responsibility for basic health care.										
O,R	1. Teacher adheres to an established policy that children in care must be free of illnesses which have been diagnosed to be contagious.										
O,D	2. Information about special health needs is available in written form and are posted in a prominent place (such as allergies, medications, dietary needs) — or children with special health needs are not currently enrolled or present.										
R	3. Teacher has written description of symptoms of common illnesses and physical and sexual abuse and pro-gram guidelines for care of these illnesses and minor injuries.*										
R,I	4. Forms are available and used for recording information about injuries which require attention and/or leave marks.										
O	5. Teacher refrains from smoking in the presence of children.										

Learning Environment

		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Arrangement of classroom space encourages child independence.										
O	1. At least three (3) partitions are used to form physical boundaries and definition for at least three (3) activity areas.*										
O	2. Conceptually related materials are organized together (such as art, manipulatives).										
O	3. Materials for child use are accessible so that children can reach them without adult assistance.										
O	4. Materials are displayed in an organized manner.										
O	5. Places where materials belong are labeled with pictures, colors, or shapes.										
O	6. Materials are in good repair and complete.										
O	7. Materials not intended for children's use are stored out of children's reach.										
	B. Classroom reflects the child as an individual.										
O,R	1. A quiet activity area exists in the room where one or two children may choose to be alone.										
O	2. Individual cubbies or containers are present.										
O	3. Cubbies or containers are labelled with a picture and/ or name.										
O	4. Children's work is displayed at the child's eye level.										
	C. OUTDOOR play materials and experiences support a variety of learning opportunities.										
O	1. A variety of materials that encourage large muscle coordination are accessible to children (such as balls, jump rope, wheel toys).										
O	2. A variety of materials that encourage manipulation and scientific exploration are available to children (such as water, children's garden tools, sand).										
O	3. A variety of materials that encourage creativity are available to children (such as art supplies, carpentry supplies, natural resources).										

Learning Environment		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
O	4. A variety of social activities occur (such as small group and large group games).										
	D. Teacher is an active participant OUTDOORS.										
O	1. Teacher remains close to equipment and/or activities requiring supervision (such as swings, slides, water play).										
O	2. Teacher participates in small and/or large group games.										
O	3. Teacher assists in children's exploration and use of motor, science, and creative materials.										

Scheduling		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Scheduling occurs.										
O,D	1. Written time schedule is posted.										
D	2. Written lesson plans for previous weeks are available in files.										
	B. Written schedule reflects variety of activities (if schedule is not available, mark Criteria 1 through 9, "No").										
D	1. Quiet activities (such as a story time, art and manipulative).										
D	2. Quiet activities usually follow active activities.										
D	3. Outdoor activities.										
D	4. At least two 30 minute periods (or one hour) for children to choose and be engaged in their own activities.										
D	5. At least two 30 minute periods (or one hour) when the Teacher selects and guides the children's activities.										
D	6. Daily time when Teacher works individually with one or two children.										
D	7. Daily time when Teacher works with a small group of three to eight children.										
D	8. Daily time when Teacher works with the whole group of children.										
	C. Teacher is organized.										
R	1. Teacher has at least 1 hour for planning/preparation on a daily basis.										
R	2. Teacher has at least 1 hour for team planning/preparation with assistant(s) on a weekly basis.										
D	3. Comprehensive lesson plans with objectives, specific procedural steps, materials needed and means of child assessment are available.										
O	4. Teacher has materials and supplies prepared in advance.										

Scheduling

		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
R	5. Teacher has plans for active, indoor activities when weather does not permit outdoor play (such as dance or tumbling).										
	D. Classroom activities reflect variety.										
O	1. Quiet activities (such as a story time, art and manipulatives).										
O	2. Quiet activities usually follow active activities.										
O	3. Active, outdoor activities — or active, indoor activities if weather does not permit outdoor play (such as dance or tumbling).										
O	4. At least two 30 minute periods (or one hour) for children to choose their own activities.										
O	5. At least two 30 minute periods (or one hour) when the Teacher selects and guides the children's activities.										
O	6. Daily time when Teacher works individually with one or two children.										
O	7. Daily time when Teacher works with a small group of three to eight children.										
O	8. Daily time when Teacher works with the whole group of children.										

Curriculum		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Classroom materials support a variety of learning experiences.										
O	1. At least 3 different types of small muscle/manipulative materials are accessible to children (such as lego, beads, lacing boards).										
O	2. At least 3 different types of self help materials are accessible to children (such as tissue, dressing dolls/ frames, broom and dustpan for child's use in clean-up).										
O	3. At least 3 different types of art materials are accessible to children without adult assistance (such as clay, paint, scissors, paste).										
O	4. At least 3 different types of music materials are accessible to children without adult assistance (such as xylophone, tamborine, rhythm sticks, record player/ records, tape cassette/tapes).										
O	5. At least 3 different types of drama/role play materials are accessible to children without adult assistance (such as dress up clothes, dishes, blocks, puppets).										
O	6. At least 3 different types of science materials that involve manipulation and experimentation are accessible to children without adult assistance (such as magnets, magnifying glass, pets, scales, natural mate[illegible]).										
O	7. At least 3 different types of carpentry materials are accessible to children without adult assistance (such as tools, wood, nails, screws, wood glue).										
O	8. At least 3 different types of math materials are accessible to children without adult assistance (such as number puzzles, dominoes, blocks, abacus).										
O	9. At least 3 different types of language materials are accessible to children without adult assistance (such as variety of types of books, listening station, puppets, flannel board).										
O	10. At least 3 different types of nutrition/health materials for manipulation are accessible to children without adult assistance (such as doctors kit, food cards, plastic food).										

Curriculum		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	B. Materials encourage social/cultural awareness.										
O	1. At least 3 different types of materials that represent varying cultures and ethnic backgrounds are available (such as pictures, clothes, books).										
O	2. Materials that represent men, women and minorities in a variety of roles are available (such as story books, fact books, posters that portray nurturing men, working women, and professional minorities).										
O,R	3. Foods which are representative of different cultures are provided at least once a month either for a snack, meal, or special cooking activity.										
	C. Alternative teaching techniques are used to facilitate learning.										
O	1. Directions are given in clear understandable terms.										
O	2. Some activities are demonstrated in an organized sequence of small steps.										
O	3. Children are encouraged to actively participate in activities.										
O	4. Teacher lead activities are followed up with independent child opportunites to master specific skills, either through materials or additional activities.										
O	5. Children are asked questions that require remembering specific facts (such as who, what , when questions).										
O	6. Children are asked questions that require problem-solving (such as why and how questions).										
O	7. Children are given opportunities to manipulate and experiment with concrete materials that illustrate or teach abstract concepts (such as shape, size weight, color, quantity).										
	D. Children are encouraged to be active in guiding their own learning.										
O	1. Children spontaneously offer suggestions, ideas and interests and Teacher incorporates them in discussions.										

Curriculum		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
O,R	2. Children spontaneously offer suggestions, ideas and interests and Teacher incorporates them into learning activities (such as child is allowed to experiment with materials in alternative uses, an activity is supplemented with additional materials to support child's ideas, new activities are planned and implemented).										
O	3. All children are allowed opportunities to select their own activities and materials from among all the classroom options.										
O	4. Children are allowed to choose a new activity upon completion of an activity the Teacher has selected and guided.										
R	**E. Curriculum is individualized.** 1. Information from completed child assessments is used to design activities that facilitate the development of specific skills .										
O	2. Teacher led activities focus on specific skills the child is currently mastering and is neither too difficult nor too simple.										
O	3. Children are allowed to work at their own pace so that those who work quickly are allowed to proceed within the activity or to new activities and those who work slowly are allowed ample time to complete the activity.										
O	4. Activities that involve children of differing skill levels are modified to accommodate variation within the group (such as an art project that requires cutting involves children with advanced cutting skills in cutting circles while children just acquiring cutting skills cut straight lines).										

Interacting		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Teacher initiates positive interactions with children.										
O	1. Teacher initiates positive physical gestures (such as smiles, hugs, pats, holds).										
O	2. Teacher initiates positive verbal interactions (such as praise and acknowledgement).										
O	3. Teacher engages children in laughter and smiling through verbal exchanges and/or playful games and activities.										
O	4. Teacher shares personal feelings and/or experiences as related to the activities and experiences of the day.										
	B. Teacher is responsive to the children.										
O	1. Child is allowed to speak to the Teacher without interruption.										
O	2. Teacher talks with the child at the child's eye level.										
O	3. Child's statements are acknowledged with a verbal response or a physical gesture.										
O	4. Child's emotions are acknowledged with a verbal response or a physical gesture.										
O	5. Teacher verbally acknowledges each child's arrival and departure.										
	C. Teacher positively manages children's behavior.										
O	1. Teacher verbally intervenes to stop undesirable behavior.										
O	2. Consequences for undesirable behavior are briefly stated without critical tone —or it is not necessary to state consequences.*										
O	3. Consequences are implemented with consistency — or it is not necessary to implement consequences.										
O	4. Undesirable behavior is redirected to desirable behavior — or undesirable behavior is not observed.*										
O	5. Negative verbalizations are avoided (such as yelling, criticizing, scolding, threatening, sarcasm).										
O	6. Negative physical actions are avoided (such as smacking, yanking, spanking).										

Interacting		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
O,R	7. A child who is persistently disruptive or inflicting physical harm to self, others, or objects is removed from the situation for 3 minutes or less — or it is not necessary to remove a child.										
O	8. Children are engaged in conversations and/or activities during transitions.										
	D. Food is served in a positive, relaxed, and social atmosphere.										
O	1. Children eat in small groups.										
O	2. Children are allowed to eat at their individual rate within at least a 30 minute time period.										
O	3. Children are involved in meal preparation and clean-up in the classroom — or children are less than 18 months of age.										
O	4. Teacher sits with and/or eats with the children.										
O	5. Children have an opportunity to serve themselves — or children are less than 18 months of age.										
O	6. Teacher engages children in conversations about personal experiences, food and nutrition, and/or morning activities or plans for the afternoon.										
O	7. Children are served a complete meal, encouraged to sample all food, and allowed to eat foods of their choice without scolding or nagging.										
O,R	8. Chidlren are provided second helpings upon request.										
	E. Children appear to be happy and involved in activities.										
O	1. Children are smiling and laughing freely.										
O	2. Children are cooperating and sharing.										
O	3. Children are handling materials.										
O	4. Children are asking questions.										
O	5. Children are talking with each other.										
O	6. Children are setting up and cleaning up activities — or children are less than 18 months old.										
O	7. Children are making decisions about their own activities.										

Individualizing

		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
	A. Child assessment occurs systematically.										
D	1. Comprehensive developmental checklist is used and includes cognitive, social, physical and language development.										
D	2. An annual calender is available with the schedule for assessments and includes a minimum two assessments for each child.										
D	3. A written assessment schedule is available and indicates days and times for child assessments.										
	B. Child assessment is used for planning individualized learning experiences.										
D	1. Classroom chart(s) for summarizing children's developmental skills is available and comprehensive including all developmental areas: cognitive, language, social, physical.*										
D	2. Classroom skill chart(s) is used to summarize the level of skill development for the class.										
D	3. Information from classroom skill chart(s) is used for grouping children by skill.										
D,R	4. Information from classroom skill chart is used for planning specific activities.										
D	5. A progress file is available for each child and is comprehensive including assessment checklist, sample work, anecdotal notes, parent conference notes.										
	C. Teacher has a system for identifying special needs.										
D	1. Teacher receives written description of a child's specific, special needs — or child with special needs is not currently enrolled.										
R	2. Teacher has a procedure for seeking advice and referrals for children suspected of having special needs.										
	D. Teacher facilitates cooperative, team relationship with co-teachers, parents and resource people.										
O,R	1. Teachers initiate each other in helping each other in the classroom.										

Individualizing		OBSERVATIONS									
		1		2		3		4		5	
Methods	Standards & Criteria	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
D,R	2. Teacher receives written and/or verbal information about services or treatment for a child's special needs at least once a month — or child with special needs is not currently enrolled.										
R	3. Teacher discusses progress and status of the child's special needs with parents at least once a month — or child with special needs is not currently enrolled.										
	E. Teacher is able to make provisions in the classroom for children with special needs.										
O	1. Child is included in ongoing activities of the group — or child with special needs is not currently enrolled.										
O	2. Activities are modified to allow successful participation of child — or child with special needs is not currently enrolled.										
O	3. Adequate provisions for space and equipment have been made to accommodate particular handicaps — or child with special needs is not currently enrolled.										
	F. Conferences with individual parents are regularly planned.										
D	1. Teacher keeps a calender with projected schedule of parent conferences.										
D,R	2. Individual parent conferences are scheduled following child assessments and occur at least 2 or more times during the year.										
D	3. Notes from individual parent conferences regarding their child's developmental progress and classroom experiences are available.										
	G. Parents are encouraged to be actively involved in the program.										
D,R	1. Teacher writes individual and/or group notes to parents to share information about the child's experiences at least once a month.										
O	2. Teacher responds to parent initiated communication within 2 days.										
D,R	3. Teacher extends invitation to parents to assist in the field trips, making materials, sharing skills in the classrooms and/or substituting.										

Dimension Scores

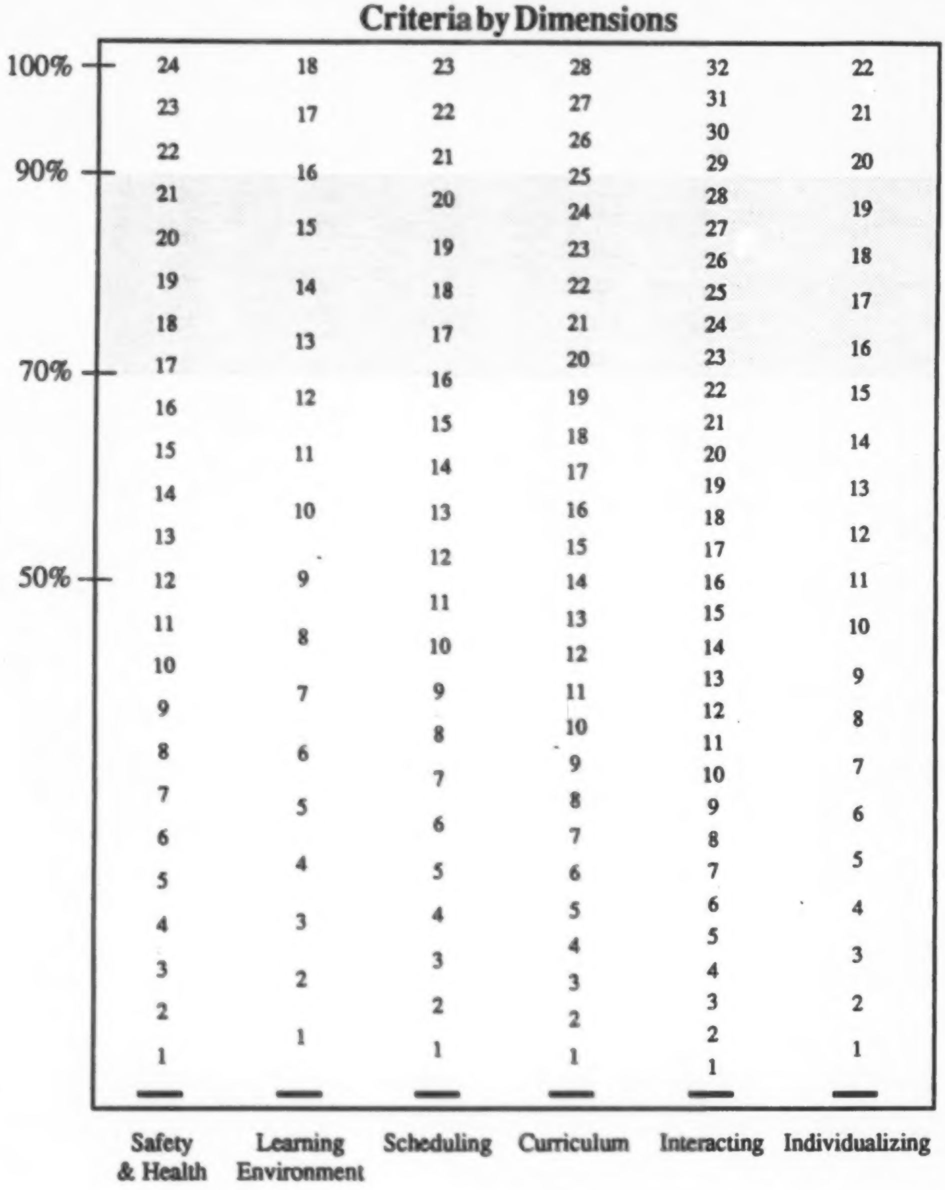
Total Scores Dimensions & Standards	OBSERVATIONS 1	2	3	4	5	Total # Criteria
Safety & Health						
A. Classroom is safe.	☐	☐	☐	☐	☐	6
B. Supplies and materials are safe.	☐	☐	☐	☐	☐	2
C. Teacher is prepared to respond to accidents and emergencies.	☐	☐	☐	☐	☐	3
D. Personal hygiene is encouraged.	☐	☐	☐	☐	☐	8
E. Teacher takes responsibility for basic health care.	☐	☐	☐	☐	☐	5
Total	☐	☐	☐	☐	☐	24
Learning Environment						
A. Arrangement of classroom space encourages child independence.	☐	☐	☐	☐	☐	7
B. Classroom reflects the child as an individual.	☐	☐	☐	☐	☐	4
C. Outdoor play materials and experiences support a variety of learning opportunities.	☐	☐	☐	☐	☐	4
D. Teacher is an active participant outdoors.	☐	☐	☐	☐	☐	3
Total	☐	☐	☐	☐	☐	18

Total Scores Dimensions & Standards	OBSERVATIONS 1	2	3	4	5	Total # Criteria
Scheduling						
A. Scheduling occurs.	☐	☐	☐	☐	☐	2
B. Written schedule reflects variety of activities.	☐	☐	☐	☐	☐	8
C. Teacher is organized.	☐	☐	☐	☐	☐	5
D. Classroom activities reflect variety.	☐	☐	☐	☐	☐	8
Total	☐	☐	☐	☐	☐	23
Curriculum						
A. Classroom materials support a variety of learning experiences.	☐	☐	☐	☐	☐	10
B. Materials encourage social/cultural awareness.	☐	☐	☐	☐	☐	3
C. Alternative teaching techniques are used to facilitate learning.	☐	☐	☐	☐	☐	7
D. Children are encouraged to be active in guiding their own learning.	☐	☐	☐	☐	☐	4
E. Curriculum is individualized.	☐	☐	☐	☐	☐	4
Total	☐	☐	☐	☐	☐	28

Total Scores Dimensions & Standards	OBSERVATIONS					Total # Criteria
	1	2	3	4	5	
Interacting						
A. Teacher initiates positive interactions with children.	☐	☐	☐	☐	☐	4
B. Teacher is responsive to the children.	☐	☐	☐	☐	☐	5
C. Teacher positively manages children's behavior.	☐	☐	☐	☐	☐	8
D. Food is served in a positive, relaxed, and social atmosphere.	☐	☐	☐	☐	☐	8
E. Children appear to be happy and involved in activities.	☐	☐	☐	☐	☐	7
Total	☐	☐	☐	☐	☐	32
Individualizing						
A. Child assessment occurs systematically.	☐	☐	☐	☐	☐	3
B. Child assessment is used for planning individualized learning experiences.	☐	☐	☐	☐	☐	5
C. Teacher has a system for identifying special needs.	☐	☐	☐	☐	☐	2
D. Teacher facilitates cooperative, team relationship with co-teachers, parents, and resource people.	☐	☐	☐	☐	☐	3
E. Teacher is able to make provisions in the classroom for children with special needs.	☐	☐	☐	☐	☐	3
F. Conferences with individual parents are regularly planned.	☐	☐	☐	☐	☐	3
G. Parents are encouraged to be actively involved in the program	☐	☐	☐	☐	☐	3
Total.	☐	☐	☐	☐	☐	22

Assessment Profile

Preschool



____
Preschool Classroom

____
Date

STANDARDIZED TESTS FOR CHILDREN

FINAL REPORT (Pages 36-41)

- ***Kaufman Assessment Battery for Children (K-ABC)*** **Description of the Subtests**
- ***Peabody Picture Vocabulary Test-Revised (PPVT-R)***

Description of the Subtests

The K-ABC comprises 16 subtests, although a maximum of 13 is administered to any particular child. Some tasks span the full 2½- through 12½-year range but, in general, the subtests for different age groups were selected with the different interests, behaviors, and skills of preschool and elementary school children very much in focus. In keeping with the developmental needs of children, the K-ABC is shorter for young children, in terms of both the number of subtests administered and the overall testing time (see Table 1.1, which lists the subtests administered at each age).

Descriptions of the 16 subtests, and the age range for each, follow. The K-ABC Easel-Kits® and *Individual Test Record* are organized to facilitate easy determination of the subtests administered at each age level.

Sequential Processing Scale

Hand Movements (ages 2-6 through 12-5) — Performing a series of hand movements in the same sequence as the examiner performed them.

Number Recall (ages 2-6 through 12-5) — Repeating a series of digits in the same sequence as the examiner said them.

Word Order (ages 4-0 through 12-5) — Touching a series of silhouettes of common objects in the same sequence as the examiner said the names of the objects. (More difficult items include an interference task between the stimulus and response.)

Simultaneous Processing Scale

Magic Window (ages 2-6 through 4-11) — Identifying a picture which the examiner exposed by slowly moving it behind a narrow window, making the picture only partially visible at any one time.

Face Recognition (ages 2-6 through 4-11) — Selecting from a group photograph the one or two faces that were exposed briefly on the preceding page.

Gestalt Closure (ages 2-6 through 12-5) — Naming an object or scene pictured in a partially completed "inkblot" drawing.

Triangles (ages 4-0 through 12-5) — Assembling several identical triangles into an abstract pattern to match a model.

Matrix Analogies (ages 5-0 through 12-5) — Selecting the meaningful picture or abstract design which best completes a visual analogy.

Spatial Memory (ages 5-0 through 12-5) — Recalling the placement of pictures on a page that was exposed briefly.

Photo Series (ages 6-0 through 12-5) — Placing photographs of an event in chronological order.

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Achievement Scale

Expressive Vocabulary (ages 2-6 through 4-11) — Naming the object pictured in a photograph.

Faces & Places (ages 2-6 through 12-5) — Naming the well-known person, fictional character, or place pictured in a photograph or drawing.

Arithmetic (ages 3-0 through 12-5) — Demonstrating knowledge of numbers and mathematical concepts, counting and computational skills, and other school-related arithmetic abilities.

Riddles (ages 3-0 through 12-5) — Inferring the name of a concrete or abstract concept when given a list of its characteristics.

Reading/Decoding (ages 5-0 through 12-5) — Identifying letters and reading words.

Reading/Understanding (ages 7-0 through 12-5) — Demonstrating reading comprehension by following commands that are given in sentences.

Peabody Picture Vocabulary Test-Revised (PPVT-R)

(Excerpts from the PPVT-R Manual)

The PPVT-R is designed primarily to measure a [child's] receptive (hearing) vocabulary for Standard American English. In this sense, it is an achievement test, since it shows the extent of English vocabulary acquisition.

Another important function is to provide a quick estimate of one major aspect of verbal ability for [children] who have grown up in a Standard English-speaking environment. In this sense, it is a scholastic aptitude test. It is *not*, however, a comprehensive test of general intelligence; instead, it measures only one important facet of general intelligence: vocabulary. Though far from perfect, vocabulary is the best single index of school success... But performance on a vocabulary test should not be equated with innate or fixed ability. Exposure to Standard American English, and other cultural influences, have resulted in marked performance changes on the PPVT.

SOCIODRAMATIC PLAY

FINAL REPORT (Pages 41-48)

- **Equipment Available During Observation of Sociodramatic Play**
- **Play Observation and Scoring**

Equipment Available During Observation of Sociodramatic Play

Housekeeping:

Stove, sink, refrigerator
Toy dishes, pots and pans
Table, 3–4 chairs
Telephone
Magazine (on table)

Doll bed
Two dolls
Doll blanket
Doll mattress

Dress-up Clothes:

Hats, purses for girls
Hats, jacket, sweater for boys

Tool Kit; Accessories:

Tools: screwdriver, pliers, hammer flashlight
Toolbox, 2–3 pieces of wood

Lunchbox, thermos
Wheel

Unstructured equipment:

Cardboard tubes, assorted sizes
Length of plastic rope
Assorted blocks, pieces of wood (scattered around in the room)

Newspaper
Scissors
Some crayons
2–3 large cardboard boxes

Grocery store:

Cash register

Table, chair, table or shelves for grocery items
"STORE" sign

Large assortment of empty boxes, tin cans, etc. (with label)
Bags to put the groceries in

Nurse-Doctor area:

Assorted Nurses' hats, apron

Doctor's headband (light), coat
Nurse Kit: First-Aid box, pill bottles, pieces of white cloth

Stethoscope, ear instrument
Telephone
Table, chair
"DOCTOR" sign

Scoring of the child's play level is based on the six categories that are considered integral elements of good sociodramatic play behavior. Ratings of 0, 1, 2, or 3 are assigned to each element.

0 = the element is not present
1 = the element is present but to a limited degree
2 = the element is present to a moderate degree
3 = the element is present consistently and in many situations during the child's play.

Each element is rated according to the above system for each five-minute observation unit and then an overall summary score is calculated.

a. Sample Form for Observation and Scoring

Observer's Name: ________ Place: play-ground / classroom / laboratory Date: ________

Names of children playing: 1) Linda 2) Tommy 3) Mary
Subject of this scoring: LINDA

PLAY ELEMENTS:	RATING: 0	1	2	3	OBSERVATIONS: 1st 5 minute interval
a. Takes on a role					The teacher invited three children to the play-corner & said: *"Play here together any way you want."* Linda looks at the clothes in the box, puts them in another box, selects a dress and tries it on. Puts on another dress & hat and says to Tommy: *"I will be mommy, will you be the daddy?"* Tommy: *"Yeah!"* Linda gives Tommy a man's jacket: *"Here daddy, I will help you put it on."* Tommy takes a hat & puts it on his head: *"I am the daddy."* Linda sets the table: *"Are you ready to eat, honey?"* Tommy: *"Yeah!"*
b. Make-believe with objects					
c. Make-believe w/actions & situations					
d. Persistence					
e. Interaction					
f. Verbalization					

PLAY ELEMENTS:	RATING: 0	1	2	3	OBSERVATIONS: 2nd 5 minute interval
a. Takes on a role					Linda: *"Do you like bacon & eggs?"* Tommy: *"Just bacon."* (Sits down and pretends to eat.) Linda: (To baby doll) *"Sally, you want some eggs?"* (Takes from Tommy's plate & feeds the doll.) Tommy pretends to eat. He uses the toy-bottle. He pours it until it looks like empty: *"Hey! We need more syrup. I want more pancakes too."* Linda: *"Oh!"* (gives him the doll): *"I will make some more, you feed Sally."* Tommy looks at the doll, then pretends to feed her. Puts her down.
b. Make-believe with objects					
c. Make-believe w/actions & situations					
d. Persistence					
e. Interaction					
f. Verbalization					

	0	1	2	3	3rd 5 minute interval
a. Takes on a role					Linda: *"I can't find anymore tomatoes. Can you, Tommy, get some at the store?"* Tommy: *"O.K."* Linda: *"Put on the hat & coat, it's cold. Use the car, it will take you fast."* Tommy takes the steering wheel, touches the chair: *"Pretend this is my car."* Sits on chair (car) and makes *"Vroom! Vroom!"* sounds. Linda: *"Don't forget to put your hat on."* Tommy: *"I won't."*
b. Make-believe with objects					
c. Make-believe w/actions & situations					
d. Persistence					
e. Interaction					
f. Verbalization					

	0	1	2	3	4th 5 minute interval
a. Takes on a role					Tommy pretends to drive and he comes to the store. Mary arranges the boxes, sits in the store and plays with the cash register. Tommy: *"I want to buy a potato."* Mary gives Tommy a box and says: *"We have a special on birthday cakes. You buy one?"* Tommy: *"Umm. Yeah! How much?"* Mary: *"3 dollars."* Tommy: *"Here."* (gives pretend money). Linda: *"Did you get the potatoes?"* Tommy gives more pretend money to Mary. Mary puts the money in the cash register.
b. Make-believe with objects					
c. Make-believe w/actions & situations					
d. Persistence					
e. Interaction					
f. Verbalization					

	0	1	2	3	5th 5 minute interval

play continues . . . .

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PARENT-CHILD INTERACTIONS AND PARENT AS A TEACHER

FINAL REPORT (Pages 49-53)

PARENT-CHILD INTERACTIONS AND PARENT AS A TEACHER

I am going to ask you several questions about (child's name).

1. Here is a list of household tasks that children sometimes help with. Please tell me how often *(child's name)* helped with each of these tasks in the last month.
Read response choices to parent and mark one block for each item.

		Child Too Young	Never	Once or Twice	On a Regular Basis
a.	Clean or peel food for a meal	☐	☐	☐	☐
b.	Mix or stir foods	☐	☐	☐	☐
c.	Find food on shelves at the grocery store for you	☐	☐	☐	☐
d.	Take the dishes off the table after meals	☐	☐	☐	☐
e.	Put clean clothes into the right drawers or shelves	☐	☐	☐	☐

2. About how often do you read stories to *(child's name)*? **Do not read responses. Mark appropriate category.**

☐ a. *Every Day*
☐ b. *At least 3 time a week*
☐ c. *Once a week*
☐ d. *Less than once a week*
☐ e. *Never*

3. About how many children's books are there in your home that *(child's name)* can look at? ***Do not read responses.***

☐ a. *None*
☐ b. *1 or 2 books*
☐ c. *3 to 9 books*
☐ d. *10 or more books*

4. Which of the following do you have in your home for *(child's name)* to look at or read? ***Mark all that apply.***

☐ a. *Magazines*
☐ b. *Newspapers*
☐ c. *T.V. Guide*
☐ d. *Comic books*
☐ e. *Other reading material i.e., Bibles, catalogs*

5. I'll read you a list of things children can play with. Tell me which ones you have in your home.

		Child Too Young	Yes	No
a.	Crayons and paper	☐	☐	☐
b.	Scissors	☐	☐	☐
c.	Scotch tape, paste or stapler	☐	☐	☐
d.	Puzzles	☐	☐	☐
e.	Old picture catalogs, like Sears, to read and cut up	☐	☐	☐
f.	Paint or magic marker	☐	☐	☐
g.	Clay or playdough	☐	☐	☐
h.	"Put together" toys like Tinkertoys, Legos or beads for stringing	☐	☐	☐
i.	Hammer and nails with some wood scraps	☐	☐	☐
j.	Yarn, thread and cloth scraps for knitting or sewing	☐	☐	☐
k.	Make believe toys out of milk cartons, tin cans or egg cartons	☐	☐	☐
l.	Plants of his/her own in a pot or garden	☐	☐	☐

6. I'll read you a list of things children can learn as they grow up. Tell me which of them you have helped *(child's name)* with in the past month.

	Child Too Young	Yes, Helped	No, Did not help
a. Nursery rhymes or songs	☐	☐	☐
b. Colors	☐	☐	☐
c. Shapes, such as circle, squares or triangles	☐	☐	☐
d. To write his/her name	☐	☐	☐
e. To remember your address and telephone number	☐	☐	☐
f. To count things	☐	☐	☐
g. To recognize numbers in books	☐	☐	☐
h. To say the "abc's"	☐	☐	☐
i. To recognize letters in books	☐	☐	☐
j. To read words on signs or in books	☐	☐	☐
k. Ideas like "big-little", "up-down", "before-after"	☐	☐	☐

7. I'll read you a list of things that parents and children sometimes talk about or do together. How often do you or your spouse/partner do any of these things with *(child's name)*

	Child Too Young	Daily	Once/ Twice a Week	Once/ Twice a Month	Rarely If Ever	Never
a. Talk with child about school activities or events	☐	☐	☐	☐	☐	☐
b. Talk with child about things studied in school	☐	☐	☐	☐	☐	☐
c. Talk with child about his/her problems	☐	☐	☐	☐	☐	☐
d. Talk with child about expectations for school performance	☐	☐	☐	☐	☐	☐
e. Talk with child about future plans and goals	☐	☐	☐	☐	☐	☐
f. Listen to child read	☐	☐	☐	☐	☐	☐
Ask only if child is in primary grades:						
g. Help child with homework	☐	☐	☐	☐	☐	☐
h. Check to see if homework is done	☐	☐	☐	☐	☐	☐

8. How well do you think *(child's name)* will do in school? Do you think *(child's name)* will do: *Read response choices to parent. Mark only one box*

☐ a. *Very well*
☐ b. *Well*
☐ c. *About average*
☐ d. *Poorly*
☐ e. *Very Poorly*
☐ f. *Don't know*

9. How likely do you think *(child's name)* will graduate from high school? Do you think *(child's name)* is: *Read response choices to parent. Mark only one box*

☐ a. *Very likely to graduate from high school*
☐ b. *Somewhat likely*
☐ c. *Not very likely to graduate*
☐ d. *Probably will not graduate from high school*

Ask only if the answer to # 8 was (a) or (b).

10. What is the highest you think *(child's name)* will get in school? *Mark highest choice.*

	☐	a. Do you think (child's name) will graduate from college?
If YES:	☐	b. Do you think (child's name) will attend graduate school after college (for example to become a doctor or lawyer)?
If NO:	☐	c. Do you think (child's name) will go to vocational, trade or business school after high school?
If NO:	☐	d. Do you think (child's name) will graduate from high school but won't go any further is school?

11. Here are some statements about children. I will read each statement and then I want you to tell me if you **agree strongly, agree somewhat, disagree somewhat, or disagree strongly**. Think of (child's name) when answering. Here is one for practice. I'll read the statement:

All children need hugs sometimes.

Do you **agree strongly, agree somewhat, disagree somewhat, or disagree strongly** with that statement? OK. Let's go on with the rest of the statements.

	Agree Strongly	Agree Somewhat	Disagree Somewhat	Disagree Strongly	Refused Don't Know
a. Much of my child's learning will take place before he/she enters kindergarten or first grade.	☐	☐	☐	☐	☐
b. My child needs to play with me.	☐	☐	☐	☐	☐
c. Playing with my child makes me feel restless	☐	☐	☐	☐	☐
d. It is hard for me to tell when my child has learned something.	☐	☐	☐	☐	☐
e. It is difficult for me to think of things to say to my child during play.	☐	☐	☐	☐	☐
f. Playing with my child improves the child's behavior.	☐	☐	☐	☐	☐
g. More of my child's learning at this age takes place by watching people and things rather than being told.	☐	☐	☐	☐	☐
h. It is difficult for me to stay interested when playing with my child.	☐	☐	☐	☐	☐
i. I scold my child when (he/she) doesn't learn.	☐	☐	☐	☐	☐
j. I imitate my child's speech when we play so that the child understands.	☐	☐	☐	☐	☐
k. My child learns by playing with other children.	☐	☐	☐	☐	☐
l. If we play whenever my child wants to, not much learning will take place.	☐	☐	☐	☐	☐
m. My child's education is the responsibility of our family.	☐	☐	☐	☐	☐
n. I really like to teach my child something new.	☐	☐	☐	☐	☐

12. I'll read you a list of things children do. How often does *(child's name)* do these things?

	Daily	Once/ Twice a Week	Once/ Twice a Month	Rarely, If Ever	Never
a. Dance or pretend to be a dancer	☐	☐	☐	☐	☐
b. Draw or paint	☐	☐	☐	☐	☐
c. Sing a song	☐	☐	☐	☐	☐
d. Make something with clay or playdough	☐	☐	☐	☐	☐
e. Play or pretend to play a musical instrument	☐	☐	☐	☐	☐
f. Tell you a story	☐	☐	☐	☐	☐

13. I'll read you a list of things parents and children sometimes talk about or do together. How often do you or your spouse/partner do any of these things with *(child's name)*?

	Daily	Once/ Twice a Week	Once/ Twice a Month	Rarely, If Ever	Never
a. Go for a walk	☐	☐	☐	☐	☐
b. Play or pretend to play a musical instrument	☐	☐	☐	☐	☐
c. Watch television	☐	☐	☐	☐	☐
d. Read to or tell child a story	☐	☐	☐	☐	☐
e. Go shopping	☐	☐	☐	☐	☐
f. Dance or pretend to dance	☐	☐	☐	☐	☐
g. Play a game	☐	☐	☐	☐	☐
h Draw or paint	☐	☐	☐	☐	☐
i. Play outside	☐	☐	☐	☐	☐
j. Sing a song	☐	☐	☐	☐	☐
k. Play make believe	☐	☐	☐	☐	☐
l. Make something with clay or playdough	☐	☐	☐	☐	☐